JANUARY 18 1911 PRICE TEN CENTS

DRAMATIC MIRROR

White, N. Y.

ETHEL BARRYMORE IN "TRELAWNY OF THE WELLS"

THIS WEEK: "Why I Produce Shakespeare Plays," By E. H. Sothern

DUSTIN FARNUM

WHITE N.Y.

HERBERT A. YOST. MARGARET LAWRENCE
IN "OVERNIGHT"

HALL N.Y.

LULU GLASER, IN
"THE GIRL AND THE KAISER"

WHITE N.Y.

KATHARINE KAELRED AND NYE CHART
IN "WE CAN'T BE AS BAD AS ALL THAT"

WHITE N.Y.

ELGIE BOWEN
IN "THE SPRING MAID"

SOME CURRENT ATTRACTIONS IN NEW YORK

The New York Dramatic Mirror

VOLUME LXV NEW YORK, WEDNESDAY, JANUARY 18, 1911 No. 1674

The "Type" Madness

WHAT IS THE FAULT with the theatre? The present dramatic season, showing more enterprise and a greater variety of productions than any former season, up to this time has proved to be amazingly barren of desired results. Here and there in New York's scores of theatres a successful play may be found. One visiting a theatre well patronized can see in the elements of its patronage nothing different from the customary clientele of a prosperous play. The public remains the same. It may not at times know what it wants, but it always makes plain what it does not want. The successful plays have been very few, and the failures more numerous than ever. Scores of plays from which much was expected, both by public and management, have failed to interest or attract audiences, and the storerooms are crowded with their abandoned paraphernalia.

The rank and file of the acting profession long have known that these are not bright days for the stage. Hundreds of trained actors have long been out of engagement, and they are pessimists all. Nowadays managers, confronted by failure after failure, are beginning to search for causes.

Has the craze for "types" that affects so many managers with the force of an obsession any relation to the failure of so many plays?

One note of this craze will describe the lengths to which it has gone. An author who recently was engaging actors to appear in a new play, the casting of which had been left solely in his hands by the manager who was to produce it, was interviewed by a young actress of experience and artistic intelligence. She desired a part, and the only role left as a possibility for her was that of a servant.

"You are too intelligent for this part," said the author. "I realized that the moment I heard you speak."

"But," replied the actress, "do you place no dependence whatever upon the intelligence of a player—the ability of an actor to get into a character?"

"No," responded the author. "I want a type. And rather than place you or any other intelligent woman in this role I would, if it came to that, prefer to go into some man's kitchen, hire his servant girl, and train her for the character."

What of dramatic art—which the public recognizes on its every disclosure—can be expected from such a method?

The casting, rehearsal, and other preparations for production of a play at most involve but a few weeks. If the processes should take several months, what of dramatic art could be drilled into a servant girl? The impersonation of such a character must have something beyond an insurance against stage fright. It calls for artistic exaggeration of natural qualities in a distinctive environment—a definite projection of individuality quite different from commonplace kitchen duty. The most naturalistic pictures on the stage are effective only through this artistic exaggeration of the quietudes of character and incident in plays of the sort that distinguish the modern school in its commerce with every-day life. Schools and methods may change, but there are certain essentials that abide. "Thus the new art is always formed out of the old," as EMERSON says. And that master of principles in his essay on Art again touches the truth of the matter, although he does not specify the art of the actor. "Not imitation, but creation, is the aim," says he. "In landscapes the painter should give the suggestion of a fairer creation than we know. The details, the prose of nature he should omit and give us only the spirit and splendor. . . . In a portrait he must inscribe the character and not the features." And the actor in his personation must do the same to arrive at the actor's end. He must satisfy more than the eye. He must appeal to the understanding. "The stage," says HAZLETT, "is an epitome, a *bettered likeness* of the world, with the dull part left out." This again in few words expresses what acting must achieve, even in these days when the aim is to simulate commonplace life in the theatre. If the simulation is but commonplace, in fact, it fails.

Going beyond the crudeness of the playwright's suggestion as to the servant girl, what does the selection of types mean nowadays? It means the taking of this young man or that young woman for a part which he or she represents merely to the eye as he or she stands in every-day guise; or the taking of other persons for their outer and superficial resemblance to the characters as the author or the manager sees them in his mind's eye.

"Give me an actor who looks the part," says the author or the manager, "and the point is won." Is this a fact? On the contrary, nothing more than a beginning has been made. The public, quite evidently, has arrived at the stage of rejection on this theory of the art of acting. The author and the manager have forgotten, it would seem, that there is much of character beyond the mere appeal to the eye. Types selected uniformly in a play are mere sops to the superficial intelligence and leave the really essential elements of character submerged. Too often these essential elements remain submerged. The public sees nothing in the average play thus cast that deeply interests it, and the result is inevitable. The play fails.

The actor in ordinary circumstances—under conditions which formerly prevailed here and that still prevail abroad, in the best circles of his art—may easily summon those external marks of personality for which, to the exclusion of all else, so many authors and managers here primarily seek. And in the case of the skilled actor who really impersonates, these external matters are shown to be of minor moment; for in his development of character there is always enforced a sense of reality and an impression of reserved power which relates to the character impersonated, and which the player who depends merely upon his natural appearance never can effect. Even in the hurly-burly of the old stock company days, when play after play was hastily prepared and presented with many crude elements in its acting, as well as in its setting and dressing, as a result of haste and constant change, the public studied favorite players in fast succeeding roles with keen curiosity, and always found and delighted in certain distinct and characteristic values in the acting, because the players gave each new or different character a distinct individuality beyond the external changes effected by make-up. But the "type" actor of to-day is always—and monotonously—the same person in fact and in seeming.

Carry this selection of types to its logical conclusion, and it may be assumed that every man with a humped back can play Richard the Third, and every man of the right complexion can impersonate Othello. And carry the system to its ultimate end, and the art of acting will wholly disappear from the theatre.

This whole matter is a disastrous reaction of the realistic school. The man or woman put into a play because he or she looks like the character conceived by the author or the manager is not called upon to act—to get down into the depths of character, and there are depths in every character or an artistic individuality which means the same thing—and this is one explanation of the decay of the art of impersonation which the public is beginning to resent. An actor, socalled, thus picked out may merely parrot his lines, and his simple aspect under this method of selection is assumed to stand for all else that really is lacking. Is it any wonder that so many plays, peopled in this manner, fail so utterly to interest a public which has definite ideas as to the theatre and its function?

It may well be admitted that the drama has developed and is developing along new lines; that the mock heroics, the fustian, and the artificialities of past generations on the stage now have no place upon it. But with all the modernity of the theatre in subject and all the naturalism that applies to the new school of drama, there still must remain an art of representation which requires all the deeper elements of personality and all the resources which training and practice can give to the player. The American drama to-day shows in its conception and its writing many elements that make eventually for a great literature of the theatre. But what shall it avail those who write it and those who produce it if they ignore its greatest essential—a vivid representation, made vital by clearly limned characters? Mere "types" will not suffice. The whole scheme is futile with such dependence upon types as has marked and is now marking the representation of plays.

Next Week: Henry Miller on "Critics and Criticism in New York"

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DRAMATIC MIRROR

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NEW YORK, - - - - - - - - - JANUARY 18, 1911

The Usher

Sarah Bernhardt has received material values for her prodigious activity during her New York engagement, and must have left this metropolis with happy impressions of its cordiality and generosity.

But there was something in her engagement of four weeks of special value as an object lesson to the young players of this land—young men and women who appear for weeks, perhaps for months, sometimes even for whole seasons, in a single character, and who look upon an extra performance or a rehearsal as a task in some measure outside of their regular duties.

Bernhardt during her four weeks here gave thirty-seven performances, averaging more than nine a week. She appeared in no less than nine plays, and during the period rehearsed and produced two new plays, with numerous rehearsals for the older plays in her repertoire.

The labor—artistic labor though it was—involved in these representations might well dismay the average English-speaking actor, though the actor were used to hard work.

To the young artists it should be more than usually significant of the fact that genius itself must strive endlessly for great results, and that those results may not be hoped for by any easy means.

♣

George P. Goodale, the veteran critic of the Detroit *Free Press*, lectured in that city the other day before the Twentieth Century Club on "The Drama." Among other things Mr. Goodale said:

The turgid dramas of my youth were enveloped in unspeakable gloom. That was what the public was supposed to want. Then came the era of the teacup and saucer drama, of which Caste is a brilliant example, which was given its first presentation forty-three years ago.

I, like the others, was wont in my undisciplined youth to rail at the absurdities of melodrama, because it was not true to life, but I know now that no inventor of melodrama ever went so far as life has been known to go. We are very fond of pointing out the decadence of the theatre as though that were a new lament peculiar to our day. But I published an editorial regretting the decadence of modern drama, only pointing out subsequently that it was copied word for word from Cervantes and written 300 years ago.

We high minded purists would better learn that the drama of this day is no worse than that of other days. There was never a day in the history of the world that the decline of the drama was not being deplored, when pessimists did not see the vulgar, the mean, the trivial and the venal upon the stage.

Mr. Goodale closed with a record of personal remembrances of Emma Abbott, who died twenty years ago, and then told the story of Margaret Mather, whom he knew on the streets of Detroit as a vendor of papers, who ran away from a drunken father to earn bread as a dishwasher at a local hotel, and who, years after, came back to that same hotel, a triumphant actress, to occupy the sumptuous suite that Edward VII occupied on his visit, to Detroit in 1860, when he was Prince of Wales.

♣

Margaret Anglin has successfully resumed her professional work after a short interval of rest, and thus her host of friends rejoice.

Miss Anglin, by the way, comes naturally by the mental alertness that among other things distinguishes her as actress and as woman.

Her father, the late Hon. T. W. Anglin, was Speaker of the Canadian House of Commons during the Mackennie regime, and it was while Mr. and Mrs. Anglin were living in the Speaker's quarters in the Parliament building at Ottawa that Miss Margaret was born.

Her father was a man of phenomenal memory. As a newspaper man in New Brunswick he had been known to write verbatim reports of long and stormy meetings without having taken a single written note. In replying to a political opponent on the hustings, he would quote the exact words which that opponent had used, it is said, and when the correctness of the quotation was challenged, references to the notes of stenographers present would show that Mr. Anglin was right.

Mrs. Anglin was one of the cleverest of the amateur theatrical company whose performances at Rideau Hall were among the most charming features of the Dufferin days. Thus Miss Anglin inherited from both sides of the house qualities which eminently fitted her for the stage.

♣

The Oldboys continue in the *Sun* their reminiscences of early theatrical days in New York.

"Do I remember Charley White's melodeon in the Bowery?" asks one who signs himself "S. H. W." "Well, I guess, yes, for it was the first troupe of darky minstrels I ever saw, and the admission to the upper part of the house was sixpence. In those times the only silver in circulation was Mexican money, sixpence, one shilling and two shilling pieces."

Sixpence to the gallery—and Mexican money at that! What do actors and managers of to-day imagine they would have done in those days?

Another writes of a later period and raises the rates of admission, but still pictures conditions strange to these days. He says:

My first peep at theatricals was darkly as through a glass. The top gallery in the Old Bowery supplied seats at 20 cents, but a pen in the centre was roughly fenced off for negroes, who paid 35 cents for a seat on a hard bench. I sat in with the smokes. I am bound to say that I preferred the company to that of the young devils on either side of me.

And these were the "gods" to whom Forrest and his fellows addressed their most effective efforts. Nothing could more clearly show the tremendous growth of New York than these reminiscences. The city itself was comparatively a small place in the times these old men write about, and the local theatre was then a modest institution.

♣

It may perhaps be said that there is no disappointment or defeat that does not develop some element of satisfaction to the disappointed or defeated.

Mademoiselle Szilasi, a Viennese prima donna refused to pay a photographer for his work on the theory that the photograph produced represented the prima donna's ankles less slim and elegant than they really were.

The judge before whom the lawsuit brought by the photographer to recover was heard, ordered Mademoiselle Szilasi's ankles to be measured and by a fine computation compared with the photograph's illustration of them. This resulted in a finding by experts that the camera had not lied, and judgment was given against the prima donna.

Yet think of the consequent publicity, and the curiosity inspired in many who will now visit the theatre and see for themselves. Surely the advertisement was by no means costly.

PERSONAL

Mishkin, N. Y.

BREESE.—Edmund Breese, who opened his first New York season as a star at the Garrick last night, by his fine performance in Percy MacKaye's The Scarecrow has proved Henry B. Harris' wisdom in starring him. Mr. Breese's conscientious and always excellent work has given him every title to the distinction. Mr. Breese served a long term of apprenticeship in the companies of Madame Rhea, with whom he had leading roles, of James O'Neil, Otis Skinner, Ada Rehan, and Robert Edeson. His seasons with the widely known Castle Square Stock company of Boston and the reputable Summer companies in Worcester, Mass., and Hartford, Conn., should not be overlooked in a recounting of the various elements which have aided in making him the finished actor who was so well received last night by the Broadway makers and unmakers of stars.

CHERRY.—Daniel Frohman will make his reentry into the producing field by starring Charles Cherry in a comedy called The Seven Sisters adapted from the German by Mrs. Edith Ellis Furness. The story of the play concerns a household of marriageable young women and an equal number of suitors. Laurette Taylor, who starred last season in The Girl in Waiting, will have the leading feminine role. Mr. Cherry is under a three years' contract to Mr. Frohman, and each season will appear in a new play at the Lyceum. The first of this trio of plays was Edward Peple's The Spitfire, in which Mr. Cherry appeared last season at the Lyceum Theatre.

TEMPLETON.—Fay Templeton, who retired from the stage several years ago, after her notable success in Forty-five Minutes from Broadway, has composed a new popular song and has sent it to Blanche Ring with the expressed wish that she incorporate it in The Yankee Girl. Miss Ring has gracefully granted the request and declares the song to be a "winner."

LE MOYNE.—It is good news to hear that Mrs. Sarah Cowell Le Moyne is to be seen again this season. Mrs. Le Moyne early in the present season was a member of the "all star" cast in Diplomacy, but since the close of that engagement has not taken any active part in theatricals. Henry W. Savage has announced her engagement for the part of Truth in Walter Browne's morality play, Everywoman. For many years Mrs. Le Moyne has been a conspicuous personality on the English speaking stage, being a student and interpreter of Shakespearean and Browning roles and starring in The Greatest Thing in the World and A Blot in the 'Scutcheon. One of her most remarkable successes was made as the queen in In a Balcony with Otis Skinner and Eleanor Robson.

HENDERSON.—Bernice Golden Henderson, whose remarkable success as the vampire in A Fool There Was with Robert Hilliard is still fresh in memory and who, on her recent marriage to F. Augustus Heinze, retired from the stage, is to return to the footlights as a star. Mrs. Heinze declares that her return is due to her necessity for active life. She will appear in London in James A. Fagan's dramatization of Robert Hichens' novel, Bella Donna.

NIELSEN.—While Mrs. Henderson is returning to active stage life Christine Nielsen is saying goodbye to it. Miss Nielsen left the cast of Two Men and a Girl in Milwaukee, Jan. 11, and has returned to New York. After her marriage to J. F. Leffler in Saratoga last July Miss Nielsen retired from the stage till financial difficulties forced her to return. She then became a member of the all-star cast in The Mikado. Now that her money troubles are smoothed away, Miss Nielsen will once again forsake public life for the domestic circle.

WHY I PRODUCE SHAKESPEARE PLAYS

By E. H. SOTHERN

YOU ASK ME, my dear MIRROR, why I am devoting my time exclusively to the production of Shakespeare's plays? There are three reasons. I like to play these dramas and comedies better than any others. They afford an actor greater opportunities for distinction than other plays. I find a constant and ever-increasing audience for these performances all over the country.

It may be quite true that the majority of people go to the theatre for the lightest possible kind of amusement, and that some tiresome performances of Shakespeare's plays have served as a bad advertisement for his works. But once an actor gains the confidence and approval of his public in these plays he is sure of a steadily increasing clientele both for the tragedies and the comedies; also, strange as it may seem, the tragedies draw the greater audiences. It is not an easy matter to obtain this following—many years of effort and disappointment and criticism have to be faced before such a condition is established. The effort must be steady and constant. But the satisfaction of success in this line is great, and the work itself the most gratifying to me personally that the theatre affords.

Our audiences—Miss Marlowe's and mine—are composed greatly of children, young men and women from the schools and quite old people. We find that the man-about-town and the regular Broadway theatregoer is a bit shy of Shakespeare's plays, and considers them a serious matter. One man I met, when I asked him if he would care to go to see one of Shakespeare's plays, said: "My God, no! I'd as soon read the Bible!" Mr. Charles Frohman exhibited great discernment when he sent Miss Marlowe and myself to play our repertoire at the Academy of Music. We have played there often since and always to crowded houses. This season we have been playing on Broadway with $1.50 as the highest price, and to more money than when we played on Broadway at $2. But we can afford to do this in so large a theatre. The Academy of Music audience which likes these plays comes to us. Outside of New York the condition is somewhat different, and our performances are attended by those amusement seekers who came to see Lord Chumley and The Prisoner of Zenda.

As far as the theatre is concerned Shakespeare's plays are, first of all, good plays, and secondly, literature. This word "literature" frightens many people out of the theatre, and the word "poetry" is almost as fearsome. I have a friend who is a poet, and I introduced him to another man as "Mr. So-and-So, the well-known poet." The other man was silent for a long time as the poet talked, examining him closely the while; then, during a painful pause, he said very seriously: "Why poet?" I fancy when one announces the production of a poetic play a large part of the theatregoing community is like this friend No. 2, and says, "Why poetic play?"

First of all a well made play, then poetry. The two things so seldom go together that this aversion is well founded. But it is a pity when the plays of Shakespeare suffer from the sins of other poets, or from careless or inadequate performances. When adequately produced and played there is no better entertainment in the theatre—very little so good.

Now, dear MIRROR, all this may seem quite unnecessary to some of your wise readers, but please remember that you have asked me the

Sarony, N. Y.

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question: "Why do you now play Shakespeare exclusively?" and say to them, as Orlando says to the wise Jaques, "There was no thought of pleasing you." Perhaps, too, there is some sly humor in your asking this question of me, as who should say, "We can see no reason why you should play Shakespeare"; and then, too, if you will reflect—which, being THE MIRROR, you will readily do—you will perceive that one who plays Shakespeare runs the risk of performing a great service to literature by settling the Bacon-Shakespeare controversy, for, according to an ancient anecdote, a performance will one day be given which will make the real author turn in his grave, when the undertakers will make all clear.

Meanwhile, it may interest your initiated readers to know that in these days, although a great deal of money is made with Shakespeare's plays, it is difficult to produce and play them adequately and make a great profit. A number of them must be played, heavy productions carried, a large and competent company provided, a great stretch of territory covered in a season; the standard of production must be kept up to a high plane by constant replenishment of wardrobe, properties and scenery. It is well that the actor who ventures on such an enterprise shall have more than his enthusiasm and his delight in his work to pay bills with, and that such an enterprise can be made constantly profitable for a number of successive seasons gives the lie to the statement that Shakespeare does not pay. It does pay under certain conditions, but the actor returns to the public a greater proportion of his profits than in other ventures in the theatre, though he does so gladly.

In conclusion, dear MIRROR, allow me to say that in the past you will have noticed that the productions of Shakespeare have been undertaken by actors as distinguished from managers—by *actor-managers*—for the love of the thing in the first instance; but that love, if strong enough, has carried them to a successful issue very often. And with all proper modesty may I say that the occasional excursions into the realm of poetic drama are mostly undertaken by actors for the love of the thing?

As a business proposition it is interesting to observe that Mr. John Craig at the Castle Square Theatre in Boston plays several Shakespeare plays to great houses during his season at popular prices, two performances a day. No theatre can pretend for one moment to be a national theatre which shall not produce Shakespeare's plays constantly, apart from all consideration of profit.

For the ordinary manager this is difficult, for he would be at the mercy of his leading actors who should become distinguished in the parts. But that need not be so with a properly conducted national theatre where respectable performances would be sufficient for the purpose, which purpose should be to keep before the people constantly the best examples of standard drama, and gradually add plays of the best class. One or two fine plays each year added to a constantly increasing list of the plays of Shakespeare and of the other standard authors—Sheridan, Goldsmith, et cetera—would provide a repertoire of lasting entertainment and instruction, of value alike to actors, authors and the public at large. These plays should be the cornerstone, the backbone of such an institution. Indeed for a theatre to call itself a national theatre under any other conditions seems quite unreasonable.

E. H. Sothern

NEW THEATRE TO PRESENT THE PIPER.

The New Theatre on Monday evening, Jan. 30, will present, for the first time in America, The Piper, the play by Josephine Preston Peabody, which won the $1,500 Stratford prize, and which was presented some months ago at the English Shakespeare festival, under the direction of F. C. Benson. The play is in four acts and is written in blank verse. The presentation will be made by the regular repertoire company, with Edith Wynne Matthison in the title-role. The Piper was accepted some months ago while Miss Peabody, who in private life is the wife of Professor Lionel S. Marks, of Cambridge, Mass., was abroad attending the production of her play at Stratford.

The play, based on Browning's poem, "The Pied Piper of Hamelin," includes among its characters a large number of children, as many, in fact, as are employed in The Blue Bird. The adult characters number eighteen. The scenes are laid in and about Hamelin on the Weser in 1284, and include the market place in Hamelin, the cave in the Hollow Hill, and a crossway not far from the village. The tale is as poetic as it is simple, imaginative and picturesque, and should strongly appeal to all those who love children. In brief, it has to do with the pied piper who, refused the promised thousand guilders for ridding the village of rats, pipes the children away with him. It distresses him to see them "living in cages," and, followed by the little folk and accompanied by Michael-the-Sword-Swallower, Cheat-the-Devil, and others of his strolling players, he takes up his abode in a cave. After many adventures and great distress on the part of the inhabitants, he pipes the little folk back again.

Miss Peabody was born in New York city, and is a daughter of the late Charles Kilham Peabody. She was educated in the Girls' Latin School, Boston, and at Radcliffe College. Among her best known works are "Old Greek Folk Stories," "The Wayfarers," "Fortune and Man's Eyes," "The Singing Leaves," and "Pan." Miss Peabody is living at Cambridge, but will come to New York to be present during the preparation of her play.

Jacob Wendell, Jr., who plays the dog in The Blue Bird, has been cast for Cheat-the-Devil in The Piper. Cecil Yapp, who is the Cat in The Blue Bird, will play Old Claus, the miser. The part of Michael-the-Sword-Swallower will be taken by Frank Gillmore. All The Blue Bird children will take part.

THE MATINEE GIRL

FROM beneath an eiderdown robe of pink, a little figure wrapped in white French flannel edged with scallops of pink, and wearing a white lace cap with a pink ribbon rosette at the side, rose in a little room hung with evergreen wreathes tied with big red bows, and gave me a strong hand-clasp of welcome.

Christie MacDonald, the Spring Maiden, looked up into my eyes. She has to look up into everybody's eyes, for she is scarcely four feet ten, I should say. The look showed that she had wide open blue eyes that conceal nothing, the eyes of perpetual childhood, eyes that seem to hold no guile.

These serious eyes, and the earnestness of her, were my first and last and middle and all the time impression of Christie MacDonald. She can smile very prettily and she does so fleetingly, but she is not one of the women who waste their smiles. A smile to her is an event rare, delightful, significant, not continuous and unmeaning. Her smiles seem to come straight from a nimble brain, or from a tender heart, not from the surface of things, as a mask is slipped on or off at will. Hers is the smile involuntary and spontaneous.

It was the hour between the matinee and evening performance. I was to share the starlet's dinner in the star's suite at the Liberty. When she had determinedly driven out two lingering men we sat down to oysters. I asked:

"Has the Scotch heredity helped toward success?"

"Yes," she answered, after reflectively holding her tabasco bottle poised. She is one of the few women who think before they speak. "Scotch determination and Scotch inability to say 'Die' have helped me immeasurably, I think. There is another Scotch attribute that has been of great help."

The serious blue eyes looked past the green portieres that separated the two rooms of the star's suite, looked seeingly beyond, at things that were not there, to me. A plump Lynnhaven stuck in my throat. There was something queerly canny in that regard of what wasn't there.

"And that?"

"Is the knowing, or at least having a sense of what is going to happen before it happens. I have always been able to predict the moderate success and the great one. I felt that 'The Snow Baby,' my song in The Bride Elect, which was my first success, was going to please. And while we were rehearsing this music, The Spring Maid, I felt that we had a success. I couldn't have told why. I just knew it. That was the Scotch in me.

"The Scotch ancestry has helped in another way. It has made me persist when every one tried to dissuade me from a course that seemed to me the best. When I wanted to go upon the stage, for instance, it took all the Highlander fluid in my veins to withstand the family's 'conscience.' I had two great aunts who were flinty in their opposition. After I had gone upon the stage my mother visited them and one of them said to her: 'Ah, but ye have muckle to answer for.'

"When I wanted to stop playing and go abroad to study, every friend I had said: 'But you sing well enough.' 'No,' answered the Scotch girl in me; 'I do not sing well enough, for I have not sung my best.' I must learn to sing my best. I went abroad and stayed eight months studying hard. Then I went over again for five weeks and took a lesson every day.

"It's what they call my Scotch that keeps me at work when I would like to play. It gives me the will to keep on studying, for I study all the time. I go to my vocal teacher several times a week, so that he will watch me and keep me from falling into bad habits by correcting them as soon as they begin to appear. I go to my doctor once a week, not to be made well, but to be kept well. I keep on with my German and French, so that if I gain little I will at least lose nothing."

She looked at the lobster a la Newburgh, but I could swear she didn't taste it.

"Then, too, I thank my nationality for the fact that when I learn one of life's lessons I learn it, I hope, with thoroughness. For instance, it is one of the player's life lessons that she must forswear society while she is playing. When I was playing in Chicago I yielded, against my will, to the persuasions of friends and stayed with them during two weeks of my engagement. They said I should live as undisturbedly as at a hotel. But the invitations that came!" An expressive little hand covered a horror-stricken face. "I tried to keep up with the teas, the after-theatre suppers, the early dinners, the luncheons, the drives, and I had to stop playing for two weeks to catch up with my lost strength."

We looked at each other above the edges of two glasses of port.

"I have never seen any unpleasant criticisms of you."

"I never had any that I recall, but one, and that was not printed. Besides, there was hope in it. I had been in the chorus with Mr. Wilson in Erminie for two weeks, when the actress who played Javotte became ill. I knew the lines and was chosen to play the part. When I came out dressed Mr. Wilson said: 'Are you frightened?' I said, 'Not at all.' He said: 'I'm sorry. You ought to be.' He was right. I tripped to the front of the stage, opened my mouth to sing, and no words came. I looked out at those expectant faces and died within. The orchestra leader, a dear man, tapped his baton and whispered frantically: 'Christie, Christie, for God's sake.' But I couldn't utter a sound. The number had to be omitted. But when the time for the next song came my voice had returned. When the performance was over, Mr. Wilson said sadly:

"'Cristie, you were very bad, but I think you have a future.'"

"Has the lack of inches been an obstacle?"

"Yes, I am sure of it. They won't let the little woman try what the big women do. But yes, perhaps that is true, the little woman becomes more of a pet of the public than does the big stately woman."

Miss MacDonald was tasting a bit of forbidden candy. "Too bad that it isn't good for the voice," she said, and the little smile at her liking for what shouldn't be faded into seriousness.

"When I am playing, which means working, you know, I see very few people. I should like to see more, especially more in my own profession."

"One should see many people in many professions if one can, but I learn most from the people in my own. The big artists, that is. For instance, Renaud is a personal friend of mine. He is a great actor as well as singer. One doesn't know him when he comes on the stage. He is not the least alike in any two of his roles. And he is the most modest of men.

"It has taken twelve years and thirty parts to make me a star. I would not have been ready before. Every year and every part have been a gain."

The nest on the lounge awaited her. When I had gone I am sure she snuggled under the pink eiderdown for the promised half hour rest before the evening performance.

The manager looking over what I heard one of the

(*Continued on page 7.*)

HARRY WOODRUFF AS HAMLET AND BLANCHE BENDER AS OPHELIA

In an Open Air Burlesque Performance of Hamlet Last Summer at 'Sconset

Wolfe, N. Y. Jean Newcombe Robert Kelly Arthur P. Aylsworth Margaret Lawrence Herbert Yost Arthur P. Aylsworth

"NO TRAINS TO NEW YORK UNTIL MORNING"

The Embarrassing Statement of the Hotel Clerk to the Mixed-Up Couples as they Respectively Appear in Scenes in "Over Night", at the Hackett Theatre

IVAN CARYLL

"NOTES AND THE MAN I SING"

A LUXURIANT BEARD has never been a conventional badge of musical genius, but it is the only item that outwardly distinguishes Ivan Caryll from the most materialistic frequenter of Wall Street. In every other respect he closely resembles men who nervously chew the ends of cigars as they finger the ticker tape and reel off yards and yards of football signals. Nor can the beard be construed as a makeshift for the tonsure that Paderewski made famous, because his hair grows thickly enough on top to discourage a Herpicide agent. From all of this, it may be deduced that Mr. Caryll belongs to the modern school of composers who do not observe all the hallowed traditions.

"I have no method for writing musical plays, no recipe that is anywhere near an invariable practice. When it comes to composing, I have to wait for the inspiration. Sometimes the melodies crowd around the piano and lean over my shoulder, and sometimes they are so busy with their own affairs that they don't hear my call. They choose their own happy moments, and I simply let them take their time. It happens not infrequently that the motion of the train when I am travelling, starts an idea that turns into a song. No doubt, the rhymic hum of the wheels writes the signature and the time on my mental staff. My friend, Paul Reubens, tells me that the trains always put him into the proper frame of mind."

Here is a possibility that may set our ambitious composers to patronizing the American railroads in search of a shy muse. Probably various roadbeds would suggest various tunes: the Pennsylvania might give us a glide waltz; the New York, New Haven and Hartford, a military two step; and the Erie, a funeral march. At any rate, commuters might profitably experiment with the idea.

"Largely," continued Mr. Caryll, "it all depends upon the character of the play. A man naturally writes music consistent with the general air of the piece in which it is to be incorporated.

"No, I am not doing much writing now." The musician turned towards the grand piano upon which were a few orderly piles of manuscript. "I am changing one or two songs that I don't exactly like in the new musical comedy that Klaw and Erlanger are about to produce for me. This new play is called Gay Claudine just now, but I think it will be rechristened The Pink Lady before the début early in February. The libretto and the lyrics are by C. M. S. McClellan, the author of Marriage à la Carte. Most of my time now is taken up with rehearsals, the object of my remaining in New York for so long at a stretch. Mrs. Caryll and I came here in November.

"After the comedy appears, we shall return to England, which is Mrs. Caryll's home. There is the little peach we left behind us." Mr. Caryll pointed to a photograph on the dresser, a round faced little girl with curls tumbling about her shoulders. Perhaps sometimes she wears a curl in the middle of her forehead, as certain little girls are said to do.

Mr. Caryll speaks English with an accent that is neither quite British nor American, although it partakes of both. The tricks of his speech indicate an adaptability of disposition, for he has picked up a few stray bits of American slang that decorate his sentences with odd effect. They all contribute to his cosmopolitanism, which has been gained by much travel. He knows all lands, although he calls England his home. From his travel he has derived a broad geniality that gives such a fluidity to character that a man can fit himself into almost any circumstances without dislocating his own temper or his neighbor's. Mr. Caryll is happy if he has escaped the penalty of prolonged residence in various countries, a feeling that he is never quite at home. The only absolutely contented person is the man who has never moved from his birthplace except for brief holiday trips.

"While I was in Milan," said the musician, "I was asked to write a romantic opera. The notion that I might do such a thing some day has never quite been erased from my mind, although there is so much to do that I have found no time for it yet. Besides, I have felt that as my name is connected with an entirely different class of music, it might be rather difficult for me to get a serious hearing in opera." For a similar reason, Mark Twain published annonymously the life of Joan of Arc, which he wished the public to consider soberly.

"I earnestly believe in opera like Carmen, which some condescendingly call old fashioned, but which

IVAN CARYLL

patrons still flock to hear. It is full of melody, and after all, melody is a gift of heaven, isn't it? The younger generation of composers, I should say, are very clever, but they lack ideas. They know how to write, but they haven't over much to say. They are symphonic in their methods rather than dramatic. Carmen and Faust and Les Huguenots were all written for the stage, and many modern composers haven't learned how to do that—always excepting Puccini, who is a genius. He knows; yes, indeed, he knows. He is my favorite Italian composer because in his music you always find—how shall I say it?—the personal, the individual note. When you catch certain phrases or turns, you say, 'That is Puccini.' My rehearsals keep me so busy that I haven't yet heard The Girl of the Golden West."

Mr. Caryll's faith is in the right place. The day yet may dawn when some astute manager will unearth a light opera with a romantic or dramatic plot, with a libretto in fresh English verse, and with music that strikes a level between Pinafore and Le Jongleur de Notre Dame. When such a manager stages such a musical play simply but adequately, nothing on earth can keep the stream of United States currency from foaming into his coffers. The time is ripe for just such an attempt, and one or two managers have groped rather feebly in that direction—unfortunately without the right light to guide them.

"The musical supremacy of New York is incontestible in this way: the Metropolitan is not equalled all over the world. I say this not to flatter, but to state a truth. Beside the Metropolitan, Covent Garden is simply not in it, nor can Paris match the musicians collected here. The Metropolitan Opera House as an artistic center is marvellous. Toscanini is—well—he is Toscanini. There never was, is, or will be another Toscanini. To say that he is the greatest living conductor is feeble praise. His performance gives me such extreme pleasure that I can't find words that express my feelings." During this harangue Mr. Caryll grew quite animated, and his hands began to fly to piece out by their gestures what his words might lack in superlatives. "Toscanini seems to—what shall I say?—give out his soul electrically. He shocks—what is the expression I want?—he inspires his singers by his personality."

Mr. Caryll, being a conductor as well as a composer, knows the difficulty of moving inert masses of humanity and of directing the willing workers. Consequently, he keenly appreciates much of the minutiae that a less experienced listener overlooks.

"In orchestras, New York is equally fortunate. I never heard anything in Paris any better than Damrosch—even Colonne and Lamoureux.

"Yet with all these musical advantages and with an apparent love for music, America does not produce musicians to match those imported from Europe. The reason is simple. Compare the conditions in Paris, Berlin or Brussels. Each city has its conservatoire subsidized by the government for the purpose of educating poor students who show talent. They have to pass an examination every year, and if after a three years' trial they show no progress, they are unceremoniously dropped. The students are instructed by the best masters. Massenet, Gounod, and Bizet were teachers who took personal pride in forming young artists. You see, it is not a question of money. Whatever else gold and silver may do, they can't create a musical genius, although they can furnish the means for training one.

"Few people now-a-days have fairy god-mothers who shower wealth, beauty, and wit into their cradles. The baby that gets one gift is lucky. In Europe, a boy who displays artistic genius is educated by the government. In America, the poor boy is out of it because there exists no national institute to care for him. The very mechanics of music require an education not to be obtained except from a teacher."

The American national mind and national endeavors have, of necessity, been concerned with clearing land, building homes, settling turmoil, and amassing fortunes, hitherto. Until after the Civil War, we had no considerable leisure class who possessed the means to encourage dormant artistic tendencies. Now, "there's music in the air" and "the infant morn" that heralds the day of accomplishment should be nigh. Perhaps the first auroral flushes are to be detected in the work of the late Edward McDowell.

"Of course, in writing musical comedies, a composer is limited by the ability of the cast that sings it. For instance, in Little Christopher Columbus, I had to write songs for May Yohe, who has a range of five notes. They are as big as that, right from her chest." Mr. Caryll made a circle by putting the tips of his thumbs and forefingers together. "Oddly enough, I wrote for her two of my most popular numbers, 'Honey, My Honey,' and 'Lazily, Drowsily.' Most English singers are limited except Marie Tempest.

"At present, America has the best musical comedy soloists—Fritzi Scheff, Emma Trentini, and Emmy Wehlen—although the men do not outrank the English. It is difficult to keep a singer in musical comedy, because they all want to fly in grand opera circles. Many girls to whom I have offered engagements, might be stars in comedy, but they have disappeared in the ocean of classical music, and that is the end of them usually. Perhaps, it is a commendable hobby in some ways, but it doesn't facilitate the work of composers to get good singers."

Longfellow agreed with Caesar that it is better to be first in a little Iberian village than second in Rome, but Sir Roger de Coverley would doubtless opine that, "There is much to be said on both sides." Most singers feel that they sacrifice cast as long as they associate themselves with what they consider a less estimable form of musical entertainment. While cast is determined by external matters, they doubtless are right. At least, argument serves no useful end.

"American popular music overdoes rag-time, although in proper amount, syncopation is a legitimate device. This country, however, does not lack composers of merit. Robin Hood is one of the best in its class. Besides De Koven, you have Herbert, who has just written a serious opera, and Sousa, whose marches literally are whistled all around the globe. Music that travels like that must have something in it, else you wouldn't hear it wherever you go."

Mr. Caryll might have chatted on indefinitely, and his talk would have been entertaining, although he was waiting to go to lunch. It is always agreeable to hear one's country spoken well of, and the musician manages to find quite a number of unexpected excellencies without perjuring his hope of salvation. Still, it is wise not to strain the patience even of a diplomat.

CHAUNCEY L. PARSONS.

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rival Napoleons call "promising colts in the theatre pasture," would better cast a scrutinizing eye over the farce Over Night. Margaret Lawrence, in whom the unique marriage of babyish prettiness and a sense of humor has taken place, and Messrs. Aylsworth and Yost, the first as a different hotel clerk than any we have ever seen on the stage, but a duplicate of many we have seen off, and the last as a brainless, spineless, lost bridgegroom, are dramatic colts well trained for the success race.

The player at play is always an interesting sight, and the player at play is seldom quite so playful as at the playground where so many players play in Summer at Siasconset. The photograph this week shows Harry Woodruff and Blanche Bender, as Hamlet and Ophelia in Mr. Woodruff's burlesque of Hamlet, an outdoor entertainment of last Summer, which Fred Thorne stage directed and in which he played a gamboling grave digger, whom he makes a bearded acrobat.

THE MATINEE GIRL

(*Continued from page* 6.)

Henry Miller can always be depended upon to produce in an intelligent manner an intelligent play. He has done this in The Havoc.

If Elsie Janis were being graded at school for her imitations she would receive for the Barrymore and Foy drawing she shows us in The Slim Princess, 100 per cent. each. For the picture she makes of Anna Held, 95. For Bernhardt, as she sees her, a conscientious teacher would rate her 70 minus.

"Billie is fine," writes Laura Nelson Hall of her seventeen-year-old son. "He is proving himself my one successful experiment."

The Baby, Emma Dunn's sketch, might as aptly be called It's All in the Family, for her husband, J. E. Stokes, is the author of the playlet and appears in it. An admirer has named Miss Dunn "The female Warfield."

Augustus Thomas, to whom the Dramatist's Club cheerfully concedes the title of its best after dinner speaker, told recently at the last dramatist's dinner while discussing the season's disinclination to fill all the theatres, the story of Bill Nye and a brother humorist.

The pair were on a lecture tour of Indiana towns, and Nye's partner after utilizing the peephole of the stage curtain said: "Bill, the house is just about empty."

"I don't see why," returned the Indianian. "We've never been here before."

THE MATINEE GIRL.

BEHIND LONDON CURTAINS

THE YEAR CLOSES ON A MORE OR LESS PAINFUL RECORD OF FUTILITIES.

Retrospect—Our Little Cinderella—Holiday Revivals—The Palladium—Popular Opera—Beau Brocade—Loie Fuller—Announcements at the Strand and the Haymarket—The Havoc.

LONDON, Jan. 6.—The past year closed after a Fall and early Winter that have not been too encouraging. Although several offerings have achieved respectable runs, no sensations have developed, and plenty of pieces have folded their tents and stolen away rather unceremoniously. The public evidently cannot be cajoled. It rarely makes a mistake—at least, it rarely supports an unworthy play, although it may turn a cold shoulder to entertainments that deserve kind attention. Of two evils, the lesser prevails; we err on the side of caution.

Cyril Maude and Margery Maude pleased the holiday public at the Playhouse by the opening of Our Little Cinderella on Dec. 20. This fanciful version of the old nursery tale brought up to date, sprinkled with music and perfumed with comedy, represents the efforts of Leo Trevor, Arthur Wimperis, and Hermann Lohr. Its three acts are delightful because they trip airily and freshly through the land of Once Upon a Time. Mr. Maude has some nimble dancing and some topical puns in the role of the impecunious Lord Punterfield. Although Miss Maude's voice is circumscribed in area, she sings her Cinderella ballads pleasantly. Hubert Brumilow, the Prince, has an excellent baritone that he uses spiritedly. Mrs. Bloomer, the comical widow in pursuit of Lord Punterfield, is capably handled by Maidie Hope. H. Robert Averell has a rollicking tune that he dispenses well. Others in the cast are Neville Knox, Rix Curtis, Henry J. Ford, John Harwood, Ethel Morrison, Emma Chambers, and Dorothy Dane.

Among the holiday openings was Peter Pan at the Duke of York's. Pauline Chase flew about the stage while Claude Graham-White encouraged her from a box. Alice in Wonderland came to the Savoy, Chicks in the Wood to the Hippodrome, Jack and the Beanstalk to the Drury Lane. George Graves and Harry Randall furnished much of the clownish comedy in Jack and the Beanstalk. This was one of the most successful revivals of the season.

On the same night, Dec. 26, a new variety theatre made its debut with a vaudeville bill, the best number of which was Ransom's Conspiracy, a romantic playlet by Robert Barr and Sidney Lewis. Martin Harvey had the leading role. This theatre, the Palladium, was erected at an expense of £250,000, to accommodate 5,000 patrons, at prices ranging from sixpence to a crown. Among its novelties are boxes to accommodate two persons. The Palladium season will also include twelve weeks of grand opera under the direction of Thomas Beecham, who gave his final performance at Covent Garden this evening. He, like Oscar Hammerstein, wishes to popularize this form of amusement, and is taking this method to do it.

Beau Brocade at the Globe Theatre this evening has not lived up to the reputation of its authors, Baroness Orczy and Montagu Barstow, who were responsible for The Scarlet Pimpernel. It is a very theatrical piece that has not enough reality to carry its obvious devices. In the cast are Bertram Wallis, Edward Ferris, Richard Neville, J. J. Bartlett, Horton Cooper, Charles A. White, J. B. Wilson, Bassett Roe, Edward Irwin, Charles Weir, Herbert Greville, Grace Love, Lillian Scarfe. The play is of the days immediately after the Battle of Culloden Moor, 1746.

At the Little Theatre on Dec. 27, Gertrude Kingston produced a one-act comedy called The Fotheringay. The cast consisted of Gertrude Kingston, Patrick Kirwan, Everard Vanderlip, Robert C. Harcourt, and Arthur Fane. Loie Fuller has also produced a series of Mozart ballets by children with great success at the Little Theatre. Miss Fuller is quite as rejuvenated as Sarah Bernhardt.

The Decorating Clementine company is busy decorating other things now. Louis Massen, Richie Ling, Joseph Allerton, and Doris Keane have returned to New York; Hattie Williams has gone on to Vienna, and G. P. Huntley is lurking near Bexhill.

Kitty Mason has returned to London from her New York engagement in Our Miss Gibbs.

The Havoc, a new play by Arthur Harry Shelden, was presented at the Globe on Dec. 17. In the cast were George Lestocq, Charles Bishop, Warburton Gamble, and Winifred Harris.

F. C. Whitney has acquired a lease of the Strand for the production of Baron Trenck, a new Austrian comic opera. Herbert Trench has announced several new plays for the Haymarket after Phyllis Terry and Norman Trevor close Charles McEvoy's All That Matters. The future list includes an adaptation by Rudolf Besier and H. G. Wells of "Kipps," which is by Mr. Wells; Baldwin, a play by Mr. Besier; The Pretenders, by Ibsen, and Œdipus Rex.

Edward Abeles has caught on with He Tried to Be Nice in the London music halls. He is ably seconded by his wife, Charlotte Lander. Although his comedy is of the subdued variety, it does not escape his English audiences, who seem to like it fully as well as the slap-dash kind that has come to be regarded as typically American.

JASPER.

Wallis, N. Y.

WILLIAM FAVERSHAM

In "The Faun," at Daly's Theatre

FOR THE ANIMALS.

Douglas J. Wood has arranged a benefit performance for the Bide-a-Wee Home for Animals, to be given at the Plaza on the afternoon of Jan. 26 at 3 o'clock. The benefit is under the patronage of Mrs. George J. Gould, Mrs. Orme Wilson, Mrs. Ben Ali Haggin, Mrs. James Speyer, Mrs. George G. Heye, and Mrs. Frederick Townsend Martin. Among those who have already consented to appear are Wilton Lackaye, Madame Pilar-Morin, Charlotte Granville, Nye Chart, Baroness Elsa-Laura Von Voltzogen, Vida Sutton, and the Morris Dancers. A number of debutantes of the season will act as ushers. Tickets for the performance at $5 and $3 will be on sale at the Plaza and the Waldorf-Astoria, and may be obtained of Miss Champion, secretary at the Home, 244 East Sixty-fifth Street.

AN AGED ACTRESS.

Mrs. Kate L. Littell (Kate Ludlow) of the Edwin Faust Home, Philadelphia, on Jan 5, celebrated her ninety-first birthday. She was born in 1820 in New York City, and for several years was popular as a dancer. Later she became very prominent and attractive as a leading lady, at one time leading the Stock Cowboy at the old Broadway Theatre, New York. She became a guest of the home in 1899. Mrs. Littell is in excellent health and retains her faculties, and is beloved by her fellow guests. She received many presents on the occasion of her birthday, and her health was joyously drunk in excellent wine presented by John Creahan, the biographer of Laura Keene.

A NARROW ESCAPE.

Ermani Stuart narrowly escaped death in Montreal recently. As she was riding in a sleigh from her hotel to the theatre a street car struck and completely demolished the sleigh. Miss Stuart was thrown out, but beyond receiving a severe shaking up was unharmed.

AT VARIOUS THEATRES

GRAND OPERA HOUSE.—Henry B. Harris' production of Charles Klein's The Third Degree is this week's attraction at the Twenty-third Street house, following Seven Days, which was immediately popular last week. In the Third Degree are Fernand Eliscu, Earle Williams, Lyda Mac Millan, Fraser Coulter, Ralph Ramsay, Alfred Moore, Walter Craven, Edward Lehay, A. M. Buckley, J. H. Cody, and James Seeley.

CRITERION.—William Gillette is in the last week of his New York engagement, presenting his old successes. The week's repertoire is: Monday, Tuesday and Wednesday nights and Wednesday and Saturday matinees, The Private Secretary, Thursday night, Too Much Johnson, and Friday and Saturday nights, Sherlock Holmes.

NAZIMOVA'S.—Margaret Mayo's amusing farce, Baby Mine, was transferred Monday from Daly's to Nazimova's Theatre. The cast remains the same.

BROADWAY.—Dustin Farnum closed his engagement in The Squaw Man at the Broadway Saturday night and evidently is not going to produce The Silent Call at this time. The theatre is dark this week, the stage being used for rehearsals of Lew Fields' new review, The Henpecks, which will open at the Broadway next week.

DALY'S.—Baby Mine moved out Saturday night and has gone to Nazimova's. William Faversham opens here to-night Jan. 18, in The Faun by Edward Knoblauch. The play will be reviewed in the next issue.

MAJESTIC.—The Blue Bird closes here Saturday night and will be succeeded on Monday, Jan. 23, by the perennial favorite, 'Way Down East.

ACADEMY OF MUSIC.—East Lynne played to an excellent week's business at the Academy of Music last week. The audiences appreciated the drama. The presentation of the play was commendable, both in the acting and the stage production. Morris McHugh as Mr. Dill and Carrie Clark Ward as Miss Corney were particularly good in the roles for which they were cast, and proved prime favorites with the large audiences. William H. Evarts as Lord Mount Severn and Anna Hollinger as Barbara Hare gave careful and effective performances of these roles. Theodore Friebus as Carlyle and Priscilla Knowles in the dual role of Lady Isabel and Madame Vine were both satisfactory. The Academy has made a change in its policy and has eliminated the orchestra, giving a moving picture exhibition between each act, an innovation which seemed to be appreciated by the audience, although it hardly proved consistent with a play like East Lynne. Twice during the evening after an act, John T. Dwyer and Carrie Clark Ward gave a comedy monologue before a drop, which seemed greatly to please the patrons of the Academy. This week, Brewster's Millions.

WEST END.—Sam Bernard in He Came from Milwaukee played last week at the West End, and his musical comedy was well received by the Harlem audiences. Louis Harrison was a prime favorite, and in his musical numbers received many encores. George Anderson's fine voice proved a strong feature of the entertainment; his singing was well received. Martin Brown and Adele Rowland were exceptionally clever and won appreciative applause. Winona Winter's musical numbers met with much approval. The many friends of Sam Bernard appreciated his work as Herman Von Schnellenvein. The entire production, including costumes and scenery, pleased. This week, Mrs. Leslie Carter in Two Women.

FOR THE STAGE CHILD.

The Stage Children's Christmas Tree Fund has been incorporated with the following officers: Mrs. Millie Thorne, president; Mrs. Ruth Litt, Dr. Ida C. Nahm, Mrs. Edwin Arden, Mrs. Leona Ross, and Mrs. Sol Smith, vice-presidents; Mrs. Gordon Ritchie, corresponding secretary; Mrs. J. H. Vantine, treasurer; Mrs. Claude Hagan, Mrs. Ella Clark, Mrs. A. M. Palmer, Mrs. S. Ludlow Neidlinger, and Payson Grahame, directors. The object of the fund is not only to provide for entertainment at Christmas time, but also to aid the stage children who are in need of help. The society will try to take care of the children as the Actors' Fund cares for old actors on Staten Island. Benefit performances and entertainments to start and increase this fund will be held from time to time.

THE BABY.

Emma Dunn appeared at the Plaza Friday morning in a playlet, The Baby, by John Stokes. This was the second of the so-called "modern mornings" at the same place. Frances Demarest in songs, Maurice Husick in Greek dances, and Richard Le Gallienne in original poems were the other entertainers.

White, N. Y. Eugene O'Brien Ethel Barrymore Lawrence D'Orsay

ROSE TRELAWNY SHOCKS THE GOWERS

Scene from "Trelawny of The Wells" at the Empire Theatre

RISING STARS OF THE AMERICAN ACADEMY.

The Seniors Appear in Three Little Plays at a Matinee at the Empire Theatre.

The senior members of the American Academy of Dramatic Arts were put through their paces at the Empire Theatre on the afternoon of Jan. 12, with a success that must have pleased their instructors. The bill consisted of three numbers: The Teeth of the Gift Horse, a comedy in one act, by Margaret Cameron; The Convict on the Hearth, a comedy in one act, by Frederick Fenn, and The Aviary, a comedy in three acts, by Marc Sonal and Gabriel Annel, adapted from the French by Jane G. Randolph White.

The Teeth of the Gift Horse, an innocuous comedy built for amateurs, was well interpreted in the main, and moved with certainty from beginning to end. It narrates the distress of a young wife who had given away two vases, hand-painted by a dear old lady who came to visit the married couple. Beatrice Bentley, the wife, appeared rather nervous, but her work was pleasing though not brilliant. Like others who essayed the roles of elderly people during the afternoon, Alice Newell rarely created the illusion of even middle age, though her voice consistently quavered like old age. She did depict the delicacy of Aunt Marietta. Pauline Langdon, though inclined to staginess, kept well in her role, giving the impression of power in reserve. She was, to state it mildly, unfortunate in selecting her costume. Ernestine Peabody made Katie inconsistent in her early stupidity and in her later animation. Edward Bern was stiff and uninteresting, but A. M. Botsford immediately won the confidence of his audience by his heartiness and kept it, even in his sentimental gallantry. The cast follows:

Richard Butler.....Edward Paul Bern
Devlin Blake.....A. M. Botsford
Florence Butler.....Beatrice Bentley
Marietta Williams.....Alice Newell
Anne Fisher.....Pauline Langdon
Katie.....Ernestine Peabody

The return of the black sheep, which is the subject of The Convict on the Hearth, give a chance for character and dramatic work, although it does not convince one of its realism. The action was not so smooth as it might have been, and the cast displayed little ability at covering up breaks. Occasionally, too, speakers did not give the audience time enough for laughs. Ernest Rowan, Herman Joslin, and Aline McDermott were particularly successful in handling their lines and actions; they were sure, deliberate, clear, and remarkably consistent. To these in lesser roles may be added Ann Pittwood, Florence Phelps, and Beatrice Bentley, who were individually excellent. As Miss Bentley had a difficult, lachrymose role, her work was especially commendable, although no one can imagine a girl's doing exactly as the playwright made her do. In the show part, which was equally impossible, Abner Cassidy evinced considerable dramatic strength of the brute variety, and otherwise worked hard to overcome natural defects. With the correct idea of her part, Vida Reed appeared rather ungainly at times. Kalman Mathews cannot be said to have made the most of his opportunities, and Myron Paulson and Mary Alden did nothing startling. The cast follows:

George Midden.....Abner W. Cassidy
Thomas Midden.....Ernest Rowan
Joseph Peterson.....Herman Joslin
Jim Watersmith.....Myron K. Paulson
Rev. Cartwright Dade.....Kalman B. Mathews
Percy Kitchener Midden.....Ann Pittwood
Mrs. Midden.....Aline McDermott
Jenny Midden.....Florence Phelps
Maud Midden.....Beatrice Bentley
Amy Watersmith.....Mary Alden
Miss Harcourt.....Vida Reed

The Aviary, a sort of imitation problem play, in which a married woman is cured of her infatuation for another man, contains wastes of chatter and introduces various unrelated characters that may amuse Gallic audiences. As the infatuated wife Allen Lindahl displayed more individuality than any other actor of the afternoon in serious roles. She has certain possibilities. A woman, however, would never have fallen desperately in love with the stiff Jacques Didier that Le Roy Clemens depicted. Ernestine Peabody, the third member of the triangle, overworks her eyebrows; otherwise she is attractive. A juvenile couple added enjoyment to the affair. Donald Macdonald's fresh and unstrained vivacity conquered all the ladies in the audience—very comprehensibly, and Katherine Vincent at least did nothing she ought not to do. William Starling, the husband of the lovelorn wife, was colorless, and A. M. Botsford in the elderly role did not repeat his earlier success. Why the Macornet family appeared in the play is a mystery. Herman Nagel hardly justified his role. Lucile Arnold, however, played in an exaggerated manner, like a college boy, and got numerous laughs. Sidney Powell and Mary Alden still have things to learn. The cast follows:

Barentin.....A. M. Botsford
Jacques Didier.....Le Roy Clemens
Delorbe.....Donald Macdonald
Villerose.....William Starling
Macornet.....Herman Nagel
Vincent.....Sidney K. Powell
Nellie Dariel.....Ernestine Peabody
Henriette Villerose.....Alice Lindahl
Marcelle.....Katherine Vincent
Madame Macornet.....Lucile Arnold
Céline.....Mary Alden

Sarony, N. Y.

KATE CLAXTON

KATE CLAXTON.

The fine portrait of Kate Claxton carried on this page is from a recent photograph of that talented actress, who was known particularly throughout the country from her long connection with The Two Orphans, as The Little Missus. Miss Claxton closed her long engagement with The Two Orphans in April, 1904, and since then has spent most of her time at Larchmont, her home.

Bureau, N. Y.

GRACE GEORGE.

Grace George, one of our foremost American comediennes, seems from every report to have another success in Geraldine Bonner's Sauce for the Goose. New York will soon have an opportunity to see Miss George in her latest success, for she is booked to open her husband's, William A. Brady's, new theatre on Forty-eighth Street before the arrival of Spring.

RADCLIFFE GIRL WINS CRAIG PRIZE.

Last year John Craig, proprietor of the Castle Square Stock company, Boston, Mass., offered a prize of $500 for the best original play written by an undergraduate of Harvard or Radcliffe colleges or by a graduate student of either who had not been out of college more than a year. The plays were to be judged by their fitness for actual presentation, and the judges were to be Mr. Craig himself, H. B. Stanton, and Professor George Baker. The competition closed last Autumn, and the prize has just been awarded to Florence Lincoln, a special student at Radcliffe. Miss Lincoln receives $250; the other half of the prize, as stipulated in Mr. Craig's offer, will go to the Harvard Library for the purchase of books relating to the theatre. Miss Lincoln's play, called The End of the Bridge, will have a week's run at the Castle Square, for which she will receive the usual percentage of profits. Mr. Craig describes her play as a domestic drama in three acts, with a mild problem. The scenes are laid in New York and the incidents are of present day importance. Miss Lincoln hails from Charlestown, Mass., and is a member of Professor Baker's course in playwriting.

STOCK COMPANY FOR NASHVILLE.

Al. Trahern, the well-known theatrical promoter of Long Island, who has a string of theatres covering the island, has invaded the Southern territory and on Jan. 30 will open, in Nashville, Tenn., the Trahern Stock company, at the new Orpheum Theatre. When We Were Twenty-one, the famous Nat Goodwin-Maxine Elliott success, will be the opening bill. The company, which will include such well-known people as Grace Huff, Jessie Mae Hall, and Willard Blackmore, will give one play a week. Royalty plays, mostly recent New York successes, will be offered. Nashville has not had a permanent stock company for six years. For amusements it has had to rely on traveling companies. The Trahern Stock company will fill a need, and the theatregoers of Nashville will enjoy a season of worthy productions, of which the name of Trahern is the guarantee.

COPYRIGHT LAW IN ACTION.

According to the law of July 1, 1909, French composers who copyright their works in this country, can collect money for every performance when admission is charged, and in hotels, cafes and restaurants. The Société des Auteurs, Compositeurs et Editeurs de Musique of Paris has sent Ovide Robillard to this country to organize a system that will enforce this law and collect revenue. Lilla Ormonde, who sang an air from Debussy's L'Enfant Prodigue at Mendelssohn Hall on Jan. 11, was the first victim. She had to pay one-half of one per cent. of the gross receipts of the concert.

OSCAR HAMMERSTEIN RETURNS.

Oscar Hammerstein returned from London on the *Lusitania*, Jan. 12, for a brief stay. His new London opera house will open in November with Massent's Don Quixote, sung in French, followed by Quo Vadis. Engagements for his company include Virginia Fer and Margarita d'Alvares.

WILLIAM FAVERSHAM IN THE FAUN.

Edward Knoblauch's Fantastic Play Produced at Daly's Theatre Monday Night.

Play in three acts by Edward Knoblauch. Produced Jan. 16. (William Faversham, manager.)

The Faun	William Faversham
Lord Stonbury	Martin Sabine
Sir Ernest Craddock, K. C.	Albert Gran
Maurice Morris	Lionel Belmore
Cyril Overton	Harry Redding
Fish	Frank Hollins
Jackson	Leon Brown
Lady Alexandra Vancey	Julie Opp
Mrs. Hope-Clark	Nina Herbert
Vivian Hope-Clark	Elise Oldham
Lydia Vancey	Mabel Crawley

The Faun, led into captivity by Edward Knoblauch for the purpose of scattering tracts from door to door, belongs in the same regiment with The Third Floor Back, The Servant in the House, The Martian, and countless other propagandists. With this difference: The Faun came to preach pantheism and natural laws, rather than piety and ethics. He found eight people suffering in advanced stages of civilisation, and he tore them away from their worship of money to the worship of souls.

Lord Stonbury, on the point of committing suicide to evade his creditors, agreed to stand sponsor for the Faun in society provided the Faun, by his mystic bond of sympathy with nature, would keep him forewarned of the outcome of races on which Stonbury was placing money. The Faun not only retrieved the gentleman's fortune, but also roused his dormant love by making him jealous. This was accomplished when the demigod undertook by oscular demonstration to teach Lady Alexandra Vancey, the militant suffragette, what she was missing by remaining single. Lady Alexandra caught the idea and threw over the vote for a husband. Stonbury had meanwhile been freed from his engagement to Vivian Hope-Clark by the resourceful Faun, who had discovered that Vivian loved Cyril Overton, a pallid but artistic inspirationist, to a degree painful to behold. Mrs. Hope-Clark, an estimable lady with an eagle eye to the main chance, was won to reluctant approval when the Faun blew a few sparks into her old passion for Sir Ernest Craddock. Maurice Morris, the money lender, was reduced to submission by brute force. Such are the elements of the play.

The Faun represents the joy of living, which—according to the author—is a very carnal sort of love. Now, Mr. Knoblauch ought to know that the joy of living is a much more complex matter than this. Sudermann came nearer to it when he built a play on the theme that a man's joy in living is successful striving, and a woman's is reciprocated loving. Mr. Knoblauch's play camps on a spot that affords no great vista of life.

Structurally, the drama has as many colors as Joseph's coat. The original garment seems to have been of a very sober shade until the tailor dipped it in the dye of fancy. Then he added English humor, French wit, and a dash of American horse—or goat—play, to say nothing of idyllic pathos and ingenuous simplicity in least suspected places. Not the best zoologist can tell whether it is fish, flesh, or good red herring. At least The Faun does not belong in the section of the zoological garden that interests children.

The tone of the production, above everything else, should be easy and graceful, light and delicate, befitting the fanciful narrative that holds up the structure. At times it floated free, and oftener it drove along like a determined freight engine. For example, Mr. Faversham never seemed like anything but Mr. Faversham. His Faun was not a tricksy immortal, although the actor endowed the wayward creature with more rude force than one might expect from so polished a man. Interesting as he invariably contrives to be, Mr. Faversham is more substantial and calculated in effect than a really, truly faun should be.

Julie Opp has a consistent idea of her role, but plays it rather unsympathetically, although, to tell the truth, no one could sympathize much with such an icicle as Lady Alexandra. In the same way, Martin Sabine acted intelligently, but coldly. The whole performance is an intellectual feat, of no special depth, although it is arguing for freedom of emotions. Now, you can't stir the emotions by ever so convincing an argument about them. Consequently the really touching scenes in the play were the scenes between Nina Herbert and Albert Gran and between Elise Oldham and Harry Redding. Miss Herbert was especially clever. Lionel Belmore contributed an animated portrait that really convinced.

The acting is always in taste, the lines frequently clever, the situations usually interesting, the staging exceptionally pretty. With these qualities The Faun should prosperously run its allotted month in New York.

JUDITH ZARAINE.

C. M. S. McLellan's Drama at the Astor Theatre, with Lena Ashwell in the Title Role

Play in four acts, by C. M. S. McClellan. Produced Jan. 16. (Liebler and Company, managers.)

David Murray	Charles Waldron
Colonel Pontifex	John E. Kellerd
Conrad Borinski	Emmett Corrigan
Jack Borinski	Gordon Johnstone
Lieutenant Trench	Walter Cluxton
Lieutenant Goodrich	Edward Langford
Orderly	Charles Dowd
Carl Borinski	Donald Gallaher
Judith Zaraine	Lena Ashwell

According to press stories, Judith Zaraine has lain on George Tyler's desk for a long time waiting for just the right cast. Charles Waldron, Lena Ashwell, and Emmett Corrigan is the final selection, and be it said it is no unwise choice. The cast is, however, superior to the play, which evidently is the hangover from the long list of capital-and-labor dramas, so popular in recent years.

Judith Zaraine is a dreamer and a leader. In Minetown, Pa., where the United Mining Company, of which David Murray is the head, has crushed a weaker concern and thrown thousands of men out of work, she inspires the men to resistance by her fiery speeches. In the very height of the disturbance David Murray, disguised as a New York newspaperman, comes to investigate, is won over to the side of the men through the teachings of Judith, and in the end marries her.

The action is very slow and in less able hands would render the play fatally monotonous. The speeches are long, but are saved from tiresomeness by the sincerity of the actors. Scenes involving only two persons follow one after another with few intervening more populous pictures. Novelty isn't a predominant characteristic, either in story or in development. A measure of strength, however, is inherent in the story till the stretched out last act, verging almost on the mawkish, weakens the hero and thereby enfeebles the whole play.

Charles Waldron is the hero, David Murray, and is convincing in everything but the last act. A man like David Murray would win women, as he wins in the business world, by strength, not by weak promises for the future. In the first three acts Mr. Waldron is excellent; in the last act he is as good as his role will permit him to be.

Lena Ashwell is perfectly natural, without an evident mannerism, and knows how and when to keep in the background. She does not convince one, however, that Judith is a domineering person. One would never suspect that her Judith could lead a band of desperate men very far. She is too womanly, with too little of the brazen about her. The role does not develop Miss Ashwell's best ability.

Emmett Corrigan, who assumed Howard Kyle's original role of Conrad Borinski on two days' notice, is splendid. His old shoemaker is a perfect gem. One would little think that Mr. Corrigan has not had the usual number of rehearsals and the usual amount of time for preparation, and the fact that he plays two parts in a night, rushing from the Lyric Theatre, where he is the Gordon Laylock of The Deep Purple, to the Astor for the role of Borinski, enrolls Mr. Corrigan among the wonders.

John E. Kellerd does a great deal of work and

MADAME TETRAZZINI.

On Christmas Eve Madame Luisa Tetrazzini sang in the streets of San Francisco. From a platform erected by the municipal Board of Works in front of the Chronicle Building, Tetrazzini faced a crowd that filled Market Street for two blocks from building wall to building wall, and extended for a block up Geary Street, Kearny Street and Third Street. The number in the throng was estimated by the morning papers on the following day at 250,000. A more conservative estimate would indicate at least 150,000 persons in the throng. Tetrazzini's voice in the more brilliant passages of Gounod's waltz song from Romeo and Juliet could be heard for two blocks. She was accompanied by the orchestra that played for her in the old Tivoli days before the fire, when San Francisco first discovered the worth of the diva. Here is a picture of her as she appeared on the occasion.

Courtesy Chronicle.

does it well. Mr. Kellard is a good actor, whose long absence from Broadway makes his return more welcome. Gordon Johnstone is first rate. Edward Langford might appear more sincere if he didn't strain so hard. Donald Gallaher, the clever boy actor, on the opening night got a hand of applause which any leading support might envy.

DEATH OF ELVIA CROX.

In the announcement last week of the death of Elvia Crox Seabrooke, in this city, on Jan. 10, one is brought back in memory to the days when that dainty, dark-haired, and dark-eyed little prima donna was a Broadway favorite. The Little Tycoon and The Isle of Champagne, in both of which Miss Crox established a reputation, brought her fame which at the time seemed destined for eternal life, but as is inevitable with stage reputation, a few years' retirement obliterated it. Only when Miss Crox made an occasional appearance in vaudeville in support of some one else were any memories of her revived. Her death, however, recalls vividly her popularity on Broadway in the early nineties.

Elvia Crox was born in Philadelphia. As a girl she appeared in many amateur entertainments. Her professional debut was made as Rose in The Bunch of Keys. Dollars and Sense, Thomas Q. Seabrooke's first and disastrous starring vehicle, was her second theatrical venture. In 1884 Miss Crox made her first great success as Dolly Dimples in The Little Tycoon. Other roles which preceded her second triumph as Diana in The Isle of Champagne (1892) included Susan in 97 or 79, Mary Ann Green in A Play, a Plot; Nellie Bowen in A Midnight Bell, with Maude Adams, Annie Adams, and Thomas Q. Seabrooke; Dolly in Seven Ages, Louise in Castles in the Air, with De Wolf Hopper and Della Fox, and Nora Marks in A Tin Soldier. As Diana in The Isle of Champagne Miss Crox was at the height of her popularity. Her more notable appearances since that opera have been as Tola in Tabasco (1894) and Ruth Springgarden in Miss Philadelphia the same year. Her last appearances were in vaudeville, appearing in a sketch called A Night in a Rathskeller, at Hammerstein's, in 1907, and with Otis Harlan in An Accommodating Stranger in 1909.

Miss Crox married Thomas Q. Seabrooke in 1884, but separated from him in 1896. In 1899 she secured an absolute divorce.

FOR SUNDAY AMUSEMENTS.

A bill was introduced into the Legislature at Albany, Jan. 12, by Assemblyman Oliver, providing for theatrical and other public performances in cities on Sunday.

KYRLE BELLEW.

Kyrle Bellew's continued success in Raffles, the detective play in which he toured to every corner of the United States several years ago, proves that the American people are loyal to old favorites, both plays and players. There is hardly a theatregoer in the country who has not seen Mr. Bellew in this remarkable play and who will not see him as often as opportunity permits. At present Mr. Bellew is touring the South. Here is a characteristic portrait of him.

Byron, N. Y.

REVIEWS OF BOOKS

RED-LETTER DAYS OF SAMUEL PEPYS, edited by Edward Frank Allen, with an introduction by Henry B. W. Wheatley, F. S. A. Published by Sturgis and Walton, New York, 1910. Price, $1.25.

As an intimate record of men and events during the ten years following the Cromwellian Protectorate, the diary of Samuel Pepys has held an unrivaled claim ever since it was given to the public. Whatever one may think about the publication of private documents, he will admit that Mr. Pepys has afforded much innocent pleasure to later generations by his chatter about the dances and plays he and his wife attended, about the people of note and of notoriety that he met, and about the great plague and the great fire.

At least a casual acquaintance with the sprightly diarist no man should miss even in this busy century. For those who would be unlikely to cultivate the complete Mr. Pepys, Mr. Allen has selected various entries that show Mr. Pepys in many lights, and has grouped them not according to chronology, but according to subject matter. The editing is discreet, careful, and commendable. It is fair both to Mr. Pepys and to the reader. Within convenient space, it gives Mr. Pepys' portrait of himself, a portrait that must please any one who has the good fortune to see it.

LOVE AND THE YEAR, AND OTHER POEMS, by Grace Griswold. Published by Duffield and Company, New York, 1910. Price 60 cents.

In a pretty, unostentatious volume, Grace Griswold has set down her metrical ideas. The dedication to her mother is graceful and sincere. The whole volume, like this introduction, is marked by easy phrasing and animated diction. The descriptive adjectives are full of color and suggestion, the figures are fresh, and the meters are used with pleasing variety and propriety. In fact, the whole method of expression is suited to the ideas, which are all miniatures. Excepting the narrative "St. Valentine" and the "Blind Girl," they are mostly lyrics of the minor emotions. Even the title poem, "Love and the Year," is executed in the fashion of an observant dilletante, rather than of an introspective sufferer; it is objective rather than subjective. With most of the ideas advanced one may agree, but a reader should dissent from the closing line of Friendship:

"The tie of fellow-service is the only tie that binds."

STAGE FRIGHT, AND OTHER VERSES, by Sidney Toler. Published by Smith and Sale, Portland, Maine, 1910.

In a little volume dedicated to his friends across the footlights, Sidney Toler has expressed himself both humorously and seriously. The poem from which the book takes its title is a monologue cast in dramatic form. Several of the succeeding poems, especially the serious ones, are colored by the locality in which they were written. Among them is "The Mission of the Rose," from which The Belle of Richmond was written. In the second part of the book are several ballads and other verses of a narrative and cheerful type, which are not composed in ballad meter.

COWBOYS SEE THE BARRIER.

Newspaper criticisms of Jan. 2 from North Yakima show that over 200 cowboys and ranchmen contributed to the audiences which filled the theatre New Year's afternoon and evening, and paid tribute to Rex Beach's undying popularity in the West. A clever company headed by Helen Barham and Norval MacGregor made an excellent impression, and responded to many curtain calls. The American Amusement Company are the owners, the stockholders consisting of C. F. Miller and E. Sterling, of New York; B. Swezea, of Seattle; George Baker, of Portland, and Oliver Morosco, of Los Angeles. Ernest Shipman has arranged to act as general manager for a time, and will direct the destinies of this Barrier company, and three others now forming from his New York headquarters, which will become permanent in April next.

THE METROPOLITAN PRIZE CADENZA.

Dennis Higgins of 228 East Sixty-fourth Street, who submitted the two lost operas to the East 104th Street police station under the *nom de plume* of John Rea, was held in $2000 bail to be arraigned before Magistrate Steinert in the Yorkville Court on Jan. 10. Further developments in the musical melodrama are awaited expectantly.

AUSTRALIAN REVIVAL OF BEN-HUR

J. C. Williams, the Australian manager, has made arrangements with Klaw and Erlanger and the Harper Brothers for a revival of Ben-Hur in Australia this coming Spring. Mr. Williamson produced Ben-Hur nine years ago. Ben-Hur is now in its twelfth season in the United States.

THAIS IN DRAMATIC FORM.

Joseph M. Gaites will produce Paul Wilstach's dramatic version of Thais on Feb. 13, in Philadelphia, with Constance Collier in the title-role. Tyrone Power and Arthur Forrest will also be in the cast. The play will have a New York hearing Feb. 27.

REFLECTIONS.

The Nigger (second company), which has been playing the South, will close its tour at Charleston, S. C., on Jan. 21. Although the press had been liberal in its praises of the piece, the Southerners apparently do not want the negro play.

Besides singing at the benefit performance of Aida for the Italian Hospital, Jan. 7, at the Metropolitan Opera House, Enrico Caruso has given $2,000 to Italian charities, one-half of which go to the Italian Hospital.

Sarony, N. Y.

EDNA HUNTER.

Edna Hunter, after five years' absence from professional life, has returned to the stage. She joined Frank Daniels in The Girl in the Train at the Forrest Theatre, Philadelphia, Dec. 26, playing the role of Adeline. Miss Hunter first gained recognition in Floradora, afterwards appearing with Richard Carle for two seasons. Miss Hunter is now continuing a not very long but an already enviable career.

A NEW JERSEY CORPORATION.

A certificate of incorporation has been filed at Trenton, N. J., and a charter issued to the Auditorium Amusement Company, with a capital of $150,000. The incorporators are Wesley Lanning, George B. La Barre, and John A. Dowling. The company, which will eventually operate other theatres, has taken over the Auditorium, the largest structure in Burlington, N. J., one of the finest and best equipped theatres in the State, with a seating capacity of 1,650, a moving picture hall, and a modern hotel. James W. Lanning, of Trenton, N. J., the builder and sole owner, will be the principal stockholder, while his two sons, Charles M. and Le Roy Lanning, associated with him in the new venture, will also be heavy shareholders. The change will in nowise affect the policy of the house, which will continue to book the best attractions procurable. The theatre, as heretofore, will continue under the efficient management of Charles M. Lanning. The Auditorium was erected in 1906 and opened with The Burgomaster on Monday evening, April 20.

AUCTION OF HACKETT PROPERTY

Personal property of James K. Hackett, including the right in contracts to produce A Fool and a Girl, The Girl in White, The Girl Behind the Counter, The Bishop's Move, The Secret of Polichinelle, The Crown Prince, The House of Silence, The Little Stranger, The House of a Thousand Candles, The Walls of Jericho, Public Opinion, John Ermine of the Yellowstone, Don César's Return, and Glorious Betsy, ten shares of stocks of the Myers Track and Tool Company, a parcel of land in Algoma, Canada, claims against three men for loans and royalties, and ten life insurance policies, were sold at auction for $105 by Charles Shongood, United States auctioneer, by direction of W. H. Ford, trustee in bankruptcy. Mr. Hackett filed a petition in bankruptcy May 8, 1909, with liabilities of $141,000 and $524 assets. He has not yet received a discharge.

A MISS IS AS GOOD AS A MAN.

Joe Robinson Haywood, on account of her deceptive first name, afforded some amusement to the Harrisburg critics when she appeared there as Mammy Jinny in The Nigger. The *Star-Independent* remarked sagely that Miss Haywood "proves an exception to the general rule that men can take women's parts only with mediocrity. He portrays the popular conception of a 'nigger mammy' faultlessly." What's in a name? Answer: the confounding of critics.

HELEN HILTON.

Helen Hilton is having much success in Shakespearean work, playing Portia with the Frederick Warde company through the South. She is a favorite through this section of the country having been prominent in society circles before the death of her husband, Hon. Hope Polhill, solicitor general. She is also a sister of the famous tenor, Ellison Van Hoose. Miss Hilton has had excellent stock experience. Two seasons ago she was leading lady in The Devil.

AT THE SPHINX CLUB.

Mafie V. FitzGerald had the honor of being the first woman to sit at the guest table in the history of the Sphinx Club, which is fourteen years old, at their January dinner at the Waldorf-Astoria. Controller Prendergast represented the city; Frits Reichman, Superintendent of Weights and Measures, the State; Dr. Nathan Krass, rabbi of the Temple Emanuel, the pulpit; Andrew McLean the press, and Miss FitzGerald the stage. Miss FitzGerald discoursed upon "Value As Regarded by a Woman," and as the theme of the evening was "Honesty in Advertising" she clearly defined the press agent's position and the fact that he or she is honest by the mere fact if things don't happen the press agent makes them happen. For instance, if the Sultan of Sulu promised to attend a theatre at a certain time the press agent would aid and abet the scheme until the august personage was there. Miss FitzGerald said the three great press agents of the day—one of whom is resting at the present time—are Theodore Roosevelt, Oscar Hammerstein, and Mary Garden. This remark was wildly applauded.

THE PINK LADY.

Klaw and Erlanger have engaged the following cast for The Pink Lady, a musical comedy by Ivan Caryll and C. M. S. McLellan, which will be produced about the middle of next month: Frank Lalor, Crawford Kent, John E. Young, George E. Mack, Harry Depp, Newton Linde, Joseph Carey, Riley Chamberlain, Hasel Dawn, Alice Dovey, Alice Hegeman, Alma Francis, and Mildred Barrett. Julian Mitchell and Herbert Gresham are conducting rehearsals daily on the New York and New Amsterdam Theatre stages. Mr. Caryll is superintending the music rehearsals, which are under the direction of Arthur Weld.

THE MASCAGNI MUDDLE.

At last accounts Pietro Mascagni was delaying action against the Lieblers in the hope of adjusting difficulties so the American company would resume operations for producing Ysobel, his new opera. On Saturday Sonsongo, the Milanese music publisher, received a cablegram from New York declaring all negotiations at an end because of certain statements alleged to have been made by Mascagni. As the composer had authorized no statements since Tuesday he hopes to allay the agitation.

THE CASTLE SQUARE MAGAZINE.

John Craig, proprietor of the admirable Castle Square Stock company, Boston, Mass., began the new year by publishing a weekly magazine, called *The Castle Square Programme Magazine*, in the interests of his company. THE MIRROR is in receipt of the first two issues, Jan. 2 and Jan. 9. Excellent personal pictures of various members of the company, flash lights of scenes, short humorous stories, and excellent make-up, and good printing on glazed paper, make the magazine an effective advertising medium.

THE MAYER BENEFIT.

A Notable Scene of Appearances at the New Amsterdam Theatre.

Friends of Marcus Mayer assembled at the New Amsterdam Theatre on Jan. 13 to attend a benefit performance under the direction of Daniel Frohman, chairman, and John W. Rumsey, manager. The theatre was crowded by an appreciative audience, largely professional in complexion, and worth $8,000 to Mr. Mayer.

The introductory eulogy by Augustus Thomas explained the propriety of such a meeting.

Christie MacDonald and her company gave a scene from The Spring Maid, one of the season's successes. She was assisted by Lawrence Rea, Ralph Errole, Tom McNaughton, Jessie Bradbury, Charles W. Meyers and a chorus.

After a short monologue by Nat Wills a one-act play by Julian Street was presented by Blanche Bates, Bruce McRae, and Westhrop Saunders. The Lady Across the Hall relates an amusing incident about a charming widow who forgot the latch key to her apartment and was entertained by a bachelor across the way.

George Lashwood, the English vaudeville artist, followed with a monologue. Then members of the Lambs Club romped through a burlesque called Irish Hearts in German Hands, by William Courtleigh. The cast consisted of William Burress, Charles Judels, Walter Hale, Nat C. Goodwin, Hy Mayer, Joseph C. Myron, John McCloskey, William G. Stewart, Louis Cassavant, Theo Bendix, and Frank Craven. It was directed by Samuel Reed.

David Bispham's recitation of The Raven to Arthur Bergh's musical setting was one of the unique features of the programme, an exhibition of unusual theatric skill and vocal facility. Harry M. Gilbert played the accompaniment with precision and insight.

In The Littlest Rebel, Juliet Shelby bloomed out as the youngest star on Broadway. She was capably supported by Dustin Farnum and William Morris. The play was a touching and in most ways a charming episode of the Civil War by Edward Peple. Edgar MacGregor staged it. Frederic L. Kley also had a short role.

An elaborate setting of sombre beauty lent color to an artistic performance of a morbid monologue by Robert Hilliard. From Robert Buchanan's Fra Giacomo Mr. Hilliard constructed a poetic drama of Italian jealousy and revenge. He was assisted by Edwin Holland, Stella Archer, and Ida Desmond. Incidental music was arranged by Professor Nova.

Ralph C. Herz entertained the audience with two recitations to music, one humorous and one satirical.

The Matinee Girls, led by William Collier, sang a song written by Benjamin Hapgood Burt, and did a ravishing dance. The girls weren't musically overwhelming, but their feet have the right idea. The lovely battalion consisted of John Slavin, Ernst Truex, Jack Devereux, Paul Evans, Thomas W. Ross, Lawrence Wheat, George E. Mack, and Scott Welsh.

Andrew Mack was in good voice and sang two songs that his audience liked.

The programme closed with The Queen of the Highbinders, a wild melodrama by Theodore Kremer. Marguerite Clark was the abducted heroine and Charles Cherry her disguised husband. Charles A. Stevenson wore the villainous black mustache, and Amelia Bingham shrieked her loyalty to her subject Highbinders. Tyrone Power led the tong. Carter De Haven and Bijou Fernandez added Hebraic comedy. Walter Jones and Hale Hamilton represented blue-coated law and order and shot up the Chinamen with the assistance of several more gallant wielders of the nightstick.

Owing to lack of time the act of Madame Sherry was omitted. Music through the afternoon was furnished by the New Amsterdam Theatre orchestra. The general stage-manager was Edgar MacGregor. Bijou Fernandez had charge of the programme sale.

VON POSSART AT THE GARDEN.

Gustav Amberg began his German season at the Garden Theatre (Neues Deutsches Theater) on Monday night with Herr von Possart and his Munich company. Erckmann-Chatrian's Friend Fritz was the bill for Monday and will be repeated Friday night and at the Saturday matinee. Last night By the King's Command and The Learned Women were given, and on Thursday night the bill will be Nathan the Wise.

To-night Herr von Possart will revive for the first time this season Biornstjerne Biornson's comedy of manners, The Failure (Das Fallissement). It will be repeated Saturday night. This play, which was the first in which the author broke away from the romantic and poetic period of his career, was first produced in 1874. The first performance in this country was given on Jan. 4, 1888, by Herr von Possart. An adaptation was made for Lawrence Barrett, but it was never performed by him. It was then known as Bankruptcy.

Several hundred German theatregoers attended the opening of the theatre Sunday evening. The programme consisted of solos and recitations by the members of Herr von Possart's company. Agathe Barsecu gave a monologue from Frau Judith and Ernst von Possart recited Schiller's "Der Handschuh" and "Die Bürgschaft." Herr von Possart then congratulataed the audience and Director Amberg on their new German theatre.

INCORPORATIONS AT ALBANY.

The Children's Christmas Tree Fund Among the Companies Formed.

The following amusement enterprises filed articles of incorporation with the Secretary of State at Albany the past week:

The Queens Theatre Company, New York city; to maintain places of amusement and present theatrical and moving picture performances; capital, $5,000; directors, Henry Stedecker, 1764 Lexington Avenue; Arthur Kurtz, 260 West 118th Street, New York city; Henry W. McCloskey, Freeport, L. I., N. Y.

Clason Point Witching Waves Company, Yonkers, N. Y.; to own and operate the amusement device known as The Witching Waves; capital, $30,000; incorporators, Arthur W. Britton, John S. Stubbs, William B. Watson, 37 Wall Street, New York city.

Edward Coyne Hotel Company, New York city; to act as proprietors and managers of theatres, etc.; capital, $10,000; directors, Edward Coyne, Fourth Avenue and Twenty-first Street; Mary H. Mahon, Anna C. Mahon, 345 West Seventieth Street, New York city.

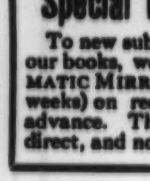
Bathgate Improvement Company, New York city; to operate and maintain moving picture theatres; capital, $500; directors, Joseph A. Stapleton, 3787 Third Avenue; Charles Birch, 1587 Washington Avenue; Thomas J. McGrath, 1469 Crotona Place, New York city.

New York Apollo Theatre Company, New York city; to erect and maintain theatres and other places of amusement and provide for the production of all kinds of stage attractions; capital, $125,000; incorporators, Edward F. Rush, Max Spiegel, Columbus Theatre Building; Thomas F. MacMahon, 1402 Broadway, New York city.

Stage Children's Christmas Tree Society of New York City, a membership corporation; to promote in general the welfare of children of the theatrical profession and provide for a Christmas tree fund each year. The incorporators are Millie Thorne, Ruth Litt, Sallie L. Neidlanger, Mrs. Sol Smith Russell, Agnes Arden, Ida Nahm, and Annie T. Hagen, of New York city.

ACTORS' CHURCH ALLIANCE.

The January church service was held Jan. 15 at 8 P.M., at Manor Chapel, 350 West Twenty-sixth Street. Rev. James Palmer, D.D., preached.



The fourth A. C. A. dinner will be held Jan. 23 at 7 P.M., at the Parisien Restaurant, Fifty-sixth Street and Eighth Avenue. The guests of the evening will be Amelia Summerville, Mrs. Mary E. Chapin, Ben Greet, and Harry Mountford, first vice-president of the National Council. The toastmaster will be Rev. Scott Kidder, chaplain A. C. A. Tickets are $1 and orders for seats should be sent to Headquarters, 550 Seventh Avenue, care of the secretary, Mrs. Kidder-Peirce.

Charles T. Catlin, chairman of the Publication Committee, is slowly recovering from his illness. It is hoped that before long he will be out again.

AT THE FIFTH AVENUE.

Max Rogers, the remaining member of Rogers Brothers, and C. William Kolb, formerly of the San Francisco team Kolb and Dill, made their first appearance together in vaudeville at the Fifth Avenue Jan. 9. They had been starring in Lew Fields' production of The Summer Widowers, and for vaudeville simply selected the delicatessen scene from Mr. Fields' production. The sketch went with much favor, due mostly to Mr. Kolb's quietly humorous work. Mr. Rogers was so anxious to be the "big hit" that he strained everything he did.

Pauline Perry offered a musical sketch, with a pretty thin book by George Totten Smith and very reminiscent music by Samuel Lehman. Walter C. White looked well and was in good baritone voice. Miss Perry sang well, wore beautiful dresses, and danced splendidly.

Mrs. Gardner Crane in her own screamingly funny sketch, The Little Sunbeam, scored as heavily as on her first appearance at this house in the same sketch.

CUES.

William Morris has given up his American Music Hall in New Orleans.

Percy Challenger has rejoined Melbourne MacDowell and Virginia Drew Trescott for the third season, playing character parts in their various productions now playing vaudeville in Chicago and the Middle West.

Harry Knapp is playing Poncho the Mexican with Adelaide Keim in her new sketch, The Little Mother.

Madame Sarah Bernhardt, who closed her four weeks' engagement at the Globe Theatre Dec. 31, played to gross receipts of $115,431, or an average of $3,000 a performance, it is reported.

During the closing weeks of The Importance of Being Earnest, in Toronto, Florence Edney took the place of Ethel Winthrop, who was suffering from throat trouble and could not play Lady Bracknel.

Special Introductory Offer

To new subscribers, never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent.

PENCILED PATTER.

Apeda.

NELLA WALKER

The present Commissioner of Licenses is certainly earning his salary. There's been something doing in his office ever since he got the job. If he decides against the actor they say he's bought by the Booking Office, and if he decides against the Booking Office they say he's controlled by the labor unions. A street car conductor has a nice, easy life compared with the one the "commish" fell into.

You have heard this, too:

I couldn't get that stuff over there. The audience was too far away from me.

You should have seen the way we went last week.

Of course it's not the act, but the way we put it over.

Royalty Time is around again, and the song writers are getting prepared to get all the royalties coming to them. Will they get it all? Yes, they will. Not!

SPORTING NEWS.

"Battling" Harry Mountford was seen in his training quarters this morning where he was boxing with his sparring partner, "Monty" Montgomery. The battler said he was in the pink of condition for his battles with "Kid" Albee and "Spike" Silverman.

"Spike" Silverman has engaged a staff of expert fighters to condition him for his finish battle with "Battling" Harry Mountford. He says he expects a hard battle, but figures on his long ring experience to pull him through.

"Fighting" Wolfe Gilbert is still after "One-Round" Fountain, of San Francisco. He claims he was fouled in his last fight and the referee was not on the level.

"Slasher" Zan and "Knock-Out" Gould may be rematched in the near future. Their other bout was a fizzle, owing to the fact that neither one of them had the ability to take punishment.

The Euclid Club will present their annual Winter's entertainment in March. The show this year is called A Happy Engagement, and was written by James McInnerney, one of their members. Catherine Stark will play the leading female role.

Now "Buffalo Bill's" life is to be sold in book form (maybe). The next one the authors will go after is Jules Ruby or Al Gallagher. Al may go to Ireland this Summer to look over his estates.

There is a fellow named Robin who was boss of a bank here in New York and he forgot to put back about a million dollars or so that he borrowed to live on and buy real estate, and now you can't see him without a pass from the Judge. Loney Haskell had money in his bank, too. Ask Loney what he thinks about him.

SUGGESTIONS.

(With apologies to F. P. A. New York *Evening Mail*.)

Wouldn't it be a good idea for a quartette to have one of their members portray a "Nance" character?

When writing about people would it be a good idea for "column cookers" to speak of them as "My Pal"?

Wouldn't it be a good idea for a dramatic sketch to have a fireplace with a red glow showing while the curtain is rising on a dark stage?

Lee Harrison says if he don't get back to Broadway soon he won't be able to find his way around the old street. But Lee, do you think you'll have any trouble in finding any one you know? Impossible.

James Madison has been trying for over a year to find the time to take a vacation, but he has been kept so busy he couldn't do it. Well, that's what he gets for being a successful vaudeville writer.

There is a lawsuit over "The Barber Shop Chord." The song is now tied up (not supposed to be a joke, honest) by the courts.

The counts against the Booking Office were counted out.

Small time is getting to be of large importance.

Are the new leaves still turned back?

THOMAS J. GRAY.

DEATH OF MRS. BEAUMONT PACKARD.

A noted figure in New York theatrical life was removed Jan. 15 by the death of Mrs. Beaumont Packard, the head of the Packard Theatrical Exchange, at her home in Bensonhurst, Brooklyn, N. Y. Mrs. Packard came from California in 1892 and opened her exchange the following year at 47 West Twenty-eighth Street. Her business increased so rapidly that she was forced to seek new quarters, removing to 1364 Broadway and later to 1416 Broadway, where her offices are now located.

Mrs. Packard was born in New Orleans, the daughter of J. W. Behopse. She began her theatrical career at the age of four years. Because of her excellent singing voice she was known as the Baby Jenny Lind. Several years of traveling about, during which she married, eventually brought her to San Francisco. Here as Clara Beaumont she became a stock favorite and starred at the head of her own company. She also went in for managing. These business ventures brought her finally to New York, where she has had a thriving business for many years.

Her square business methods and her personal charm brought her a reputation for integrity and kindliness which she valued most highly. She was one of the founders of the California Club, for the success of which she was a most industrious worker. In anything which pertained to the welfare of the stage and stage people Mrs. Packard was an eager participant. Her opinions were decided. She looked at affairs theatrical with a critical eye, and her suggestions for improvement were sound. Her pet subject was "The Stock Theatre," in the organization and conduct of which she had had much experience. Just a few months ago Mrs. Packard, in conversation with a representative of THE MIRROR, deplored the present day tendency of exploiting players with but little stage experience. "The stock theatre," said Mrs. Packard, "is the only school for theatrical training, and in a few years you will see a revival, from necessity, of the old stock idea." In this work of reviving stock companies Mrs. Packard was a leader.

Her funeral will take place to-day (Wednesday) at her home, 2280 Eightieth Street, Bensonhurst, Brooklyn, N. Y. She leaves two sons, Jay L. and C. H. Packard. Her only daughter, known on the stage as Maude Winter, died about four years ago.

SOIREE ORIENTALE.

Edmund Russell gave last Sunday night at his studio, 40 West Thirty-ninth Street, a "Soirée Orientale" in honor of Scota Sorin. There was Indian music by the Royal Musicians from the Court of the Gulkwar of Baroda, there was a supper of Oriental delicacies, many of which were imported from India and China, and an "Etude Indienne" composed and played by Rudolph Aronson. Miss Sorin received the guests standing at the great gold throne once in the palace of a Doge of Venice. She wore a marvelous gown of white embroidered crepe de Chine elaborately trimmed with moonstones and crystals, and beside her hung the life-size portrait of her just finished by Mr. Russell. There were about four hundred guests present, among them being many theatrical people, including Beatrice Irwin, Mildred Holland, Laura Burt, Harriet Ross, Beverley Sitgreaves, Madame Jeanne Jomelli, Madame Lipkowska, F. V. Le Mone, E. C. White, and Edmund Breese. There were representatives from all the foreign consulates, many distinguished notabilities and society folks.

THE PLEIADES CLUB.

The professional night at the Hotel Brevoort given by the Pleiades Club, Jan. 8, was one of the most successful affairs of the year. The guests of the evening were Marie Tempest, Amelia Bingham, Adele Blood Laura Burt, Mr. and Mrs. Coburn, Ray Cox, Edwards Davis, George Austin Moore, John Emerson, Pietro Floridia, Edythe Gibbons, Avery Hopwood, May McKenzie, Margaret Mayo, John J. McCloskey, Reed Miller, Templer Saxe, Amelia Summerville, Nevada Van der Veer, Signor and Signora G. Viafora. The toastmaster was Dixie Hines, former president and at present vice-president of the club, the president now being Frank S. Ober. Last Sunday the club had as guests of honor Emma Trentini and Orville Harrold, and next Sunday will entertain Christie MacDonald and George Chadal, the latter formerly of Hans, the Flute Player company.

Gossip of the Town.

Mabel Standish, who for two seasons has been living in private life at her home in Harrisburg, Pa., has been granted an absolute decree of divorce from Francis Hoyt Shreiner. She has resumed her maiden name, Mabel Standish Morrow.

A testimonial of good fellowship and regret at their leaving was given to stage director, Horace N. Noble, and Mrs. Noble on Jan. 7, at the Weber Theatre, Chicago. It took the form of a solid silver chocolate urn and tray, handsomely engraved, and presented by the entire staff of the theatre.

Pryse Mackaye and Corinne Snell, two players well-known in the West, have entered vaudeville, appearing in a dramatic sketch entitled His Master's Voice. It is a political sketch. They will open on Monday, Jan. 16. Miss Snell last season starred in The Only Law through the Western country.

Harry Corson Clarke and Mrs. Clarke (Margaret Dale Owen) enjoyed their New Year's dinner on the Twentieth Century Limited en route to the West, stopping off at different points to break their jump to the coast. The first place visited being Syracuse, where Mr. and Mrs. Clarke found What Happened to Jones in its musical form, and quite naturally stayed to see this attraction, as Mr. Clarke was the original "Jones" west of the Missouri River and played the part about 1,500 times.

The Chicago School of Elocution has issued a very attractive booklet dealing with its functions. David G. Baltimore is general manager; William De Wolf, principal; M. Lewis Haines, superintendent, and William De Wolf, Dorothy Eleanor Meadows, Harry Bartell, Ernest S. Erdman, and Tell Taylor are instructors in the school.

Harry P. Dewey and Lillian Morley, for the past twenty weeks with W. J. Woods and company in the sketch, Country Cousins, have closed with them, and are now presenting their new copyright comedy sketch, by Roland Day, entitled In Search of a Husband, carrying their own special electric effects.

In Atlantic City, Jan. 25, Frank McKee will produce a new play called Our World by Walter Hackett. Doris Keane, Vincent Serrano, Amelia Gardner, Campbell Gollan, Malcolm Duncan, Olive Murray, Julia Grey, and Herbert Budd will be in the cast.

The Zebra, an adaptation from the French by Paul Potter, will be produced Jan. 31 by Charles Frohman. Hamilton Revelle, Richie Ling, Lawrence D'Orsay, Alexander Clarke, Alfred Hudson, Sr., Henry Hall, Ernest Cossart, Audrey Lowell, Adelaide Nowak, Vera McCord, and Irene Fenwick will be in the cast.

Zenaide Williams, now appearing as one of the two giggling aristocratic daughters of the Governor-General in Percy Mackay's The Scarecrow, with Edmund Breese, at the Garrick Theatre, is no novice, as recent history reveals Miss Williams as the Amelia Sedley of Langdon Mitchell's version of Becky Sharp in support of Mrs. Fiske, and later as the youthful Princess Marie in Resurrection with Blanche Walsh, and still more recently as the flirtatious young milliner in George Ade's The County Chairman, with Savage's Western company. For the past four seasons Miss Williams has devoted herself to writing, and owing to this loss of time from the footlights, despite the limitations of her present role, feels herself especially privileged in making her re-entree under auspicious management and in support of a notable star.

Ciara Turner and company are enjoying large business at the Empire Theatre, Milwaukee, offering some of the best high class plays. Miss Turner is popular with the women and children patrons of the South Side, and her beautiful span of Arabian Shetland ponies, known generally throughout the East, are attracting attention in the West. In support of Miss Turner are James Gilmore Hammond, Maxwell Driscoll, Billy Barry, Fred Hoey, Ira Moore, Boyd Morehead, Maurice Geary, George Fisher, George Bliss, Sammy Totten, Earle Sullivan, and Jeane De Ville, Maud Moore, Louise Potter, and Marie McCormick.

Mattie Sheridan has been appointed dramatic editor of the *Simmons Magazine*, now in its second year. Her department will occupy sixteen pages each month, with eight full page pictures. Miss Sheridan's wide and long acquaintance with stage people makes her unusually well adapted for her new position.

Charles Oram Lander denies the statement that he is to appear in The Florentine Tragedy

Grace Van Studdiford opened her New York season last night at the Herald Square in The Paradise of Mahomet, a musical comedy new to New York, from the French of Henry Blondeau by Harry B. and Robert B. Smith, with music by Robert Planquette.

Edward Breese in Percy Mackaye's The Scarecrow opened at the Garrick last night.

Maude Adams will open in Chanteeler Monday evening, Jan. 23, at the Knickerbocker, being postponed from Jan. 16.

VAUDEVILLE.

The current vaudeville bills are:

FIFTH AVENUE.—Julius Steger is making his farewell vaudeville appearances prior to a starring tour under the management of Klaw and Erlanger. For the first half of the week Mr. Steger will appear in The Fifth Commandment, and from Thursday to Sunday, inclusive, he will present The Way to the Heart. Crowded on a bill rich in promise are Edwin Holt and company in George Ade's comedy, The Mayor and the Manicure; De Haven Sextette, with Sidney C. Gibson, in a musical melange; Cunningham and Marion, gymnasts, who really talk intelligently and humorously while performing in acrobatic gyrations; Howard Brothers, the wizards of the banjo; George Felix and the Barry Girls in The Boy Next Door; Max Grubers, equestrian review; Avery and Hart, colored comedians; Trainor and Wilson, eccentric sketchists.

MANHATTAN OPERA HOUSE.—Irene Franklin, Sam Mann and company, Circumstantial Evidence, 10 Pianophiend Minstrels, Devlin and Elwood, Arlington Four, Horn and Price, McGinnes Brothers.

HAMMERSTEIN'S.—Kitty Gordon, Flo Irwin and company, Avon Comedy Four, George B. Reno and company, Ward, Klare and Ward, Hal Merritt, Tempest and Sunshine, Harry Tsuda, the Boldens.

AMERICAN.—Alexandra and Bertie, Walter Marion, Four Juggling Jordans, Probst, Webb's Seals, Telegraph Four, Vasco, Bertie Fowler, Robert Dancor, Arthur Aldridge, Coree Payton, Three Maidens of Sala, Daisy Harcourt, Montgomery and Moore, Boston Fadettes, Harry Jolson, Mason and Bart.

PLAZA.—Jones and Jones, Colwood Colby, Jack Ark, Emma Lon, Lamb's Manikins, Cressy, Great Talliman, George Primrose, Four Bard Brothers, Felix and Caire, Madame Olly and company, Nina Esphey, Nana, McMahon and Chapelle, Great Albini, Sophie Tucker, Carpetti Brothers.

COLONIAL.—Adeline Genee, Mullen and Coffrelli, Leon Rogee, Ashley and Al. Lee, Schiellí's Manikins, Williams and Schwartz, Four Baltus Acrobats, Dias's Monkeys, Edward Abeles.

BRONX.—Andrew Mack, Gordon and Marx, Strength Brothers, Harry Tighe's Collegians, Trovato, Elida Morris, William H. Thompson.

ALHAMBRA.—Gertrude Hoffman, Yvette, Kelly and Kent, Mrs. Gardner Crane and company in The Little Sunbeam; George Austin Moore, Three Hickeys, Thelaro's Comedy Circus, the Seldom's Venus.

CURRENT AMUSEMENTS.

Week ending January 21.

ACADEMY OF MUSIC—Stock co. in Brewster's Millions—264 times, plus 12 times.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Lena Ashwell in Judith Zaraine—1st week—to 8 times.
BELASCO—The Concert—16th week—128 to 130 times.
BIJOU—Henry Miller in The Havoc—3d week—9 to 16 times.
BROADWAY—Closed Jan. 14.
BRONX—Vaudeville.
CASINO—Marriage a la Carte—3d week—16 to 22 times.
CIRCLE—May Irwin in Getting a Polish—50 times, plus 8 times.
CITY—Vaudeville.
COLONIAL—Vaudeville.
COLUMBIA—Midnight Maidens Burlesquers.
COMEDY—William Collier in I'll Be Hanged if I Do—9th week—59 to 66 times.
CRITERION—William Gillette in The Private Secretary—4 times; Too Much Johnson—3 times; Sherlock Holmes—2 times.
DALY'S—William Faversham in The Faun—1st week—1 to 8 times.
EMPIRE—Ethel Barrymore in Trelawny of the Wells—3d week—17 to 24 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—Get Rich Quick Wallingford—12th week—141 to 148 times.
GARDEN—Ernest von Possart in Friend Fritz—5 times; By the Command of the King—1 time; The Bankruptcy—3 times; Nathan the Wise—1 time.
GARRICK—Commencing Jan. 17—Edmund Breese in The Scarecrow—7 times.
GLOBE—Elsie Janis in The Slim Princess—3d week—16 to 23 times.
GRAND OPERA HOUSE—The Third Degree—6 times, plus 8 times.
HACKETT—Overnight—3d week—17 to 24 times.
HERALD SQUARE—Commencing Jan. 17—Grace Van Studdiford in The Paradise of Mahomet—7 times.
HIPPODROME—The International Cup; The Ballet of Niagara; The Earthquake—30th week.
HUDSON—Blanche Bates in Nobody's Widow—9th week—75 to 82 times.
HURTIG AND SEAMON'S—Daisy Duchess.
IRVING PLACE—Anna Liese—3 times; Marie Stuart—1 time; The Robbers—1 time; William Tell—3 times; Magda—4 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Closed Jan. 7.
LIBERTY—Christie MacDonald in The Spring Maid—4th week—24 to 31 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—Billie Burke in Suzanne—4th week—26 to 33 times.
LYRIC—The Deep Purple—3d week—9 to 16 times.
MAJESTIC—The Blue Bird—44 times, plus 11th week—97 to 105 times.
MANHATTAN—Vaudeville.
MAXINE ELLIOTT'S—The Gamblers—12th week—83 to 100 times.
METROPOLIS—Bowery Burlesquers.
METROPOLITAN—Grand Opera co. in repertoire—16th week.
MINER'S BOWERY—Yankee Doodle Girls.
MINER'S BRONX—Merlin Bevue Burlesquers.
MINER'S EIGHTH AVENUE—Wine Girls.
MURRAY HILL—Vanity Fair Burlesquers.
NAZIMOVA'S—Baby Mine—173 times, plus 1st week—to 8 times.
NEW—Vanity Fair—2d week—10 to 17 times.
NEW AMSTERDAM—Madame Sherry—21st week—165 to 172 times.
NEW YORK—Stella Trentini in Naughty Marietta—11th week—78 to 85 times.
OLYMPIC—Queen of Bohemia Burlesquers.
PLAZA—Vaudeville.
REPUBLIC—Rebecca of Sunnybrook Farm—16th week—126 to 133 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—8th week—34 to 41 times.
WEBER'S—Alma, Where Do You Live?—17th week—127 to 134 times.
WEST END—Mrs. Leslie Carter in Two Women—40 times, plus 8 times.
YORKVILLE—Vaudeville and Moving Pictures.

BROOKLYN AMUSEMENTS.

Minna Phillips and Louis Leon Pleased Good Houses—Clara Blandick Did Well.

EVELYN WATSON.

A dramatisation of The Barrier was the attraction at Corse Payton's Lee Avenue Theatre last week, and the play was acted throughout in an interesting way. Minna Phillips as Ilsa, the beautiful half-breed, was all that could be expected. Louis Leon Hall was seen as Captain Burrell and gave a capable and satisfactory performance. Clifford Hurst was seen to good advantage as Pelee. Hurst has a warm hearted French Canadian, and his dialect was exceedingly fine. Lee Sterrett as Jules Gale, Joseph Girard as Dan Stark, George Payne as No Ornamee Lee, and Mrs. Daniels as Annette, the squaw, filled the remaining important parts with some clever character work. Great credit is due Lee Sterrett for the stage settings. This week mirth will reign supreme, the attraction being Gay Matilda, which offers fine comedy parts for all the members of the company.

At the Crescent last week the play changed for the first appearance of the new leading woman, Clara Blandick, who as Mrs. Wiggs of Blandick proved to be an actress of ability with natural charm and grace and scored a decided hit. Mr. Allison as the theater player with suavity and dignity and was well cast for the role. Joseph Remmers as a wicked gambler was forceful and convincing, and Mr. Fred Briggs was seen in good advantage as the successful lover. Arthur Edwards as the father of Helen Truman portrayed the part with his usual skill. Charles Bowser as Mr. Bloomer G. Putnam was delightfully funny. Others in the cast were Emilie Melville, Dodore Martin, Gertrude Stone, Daniel R. Gilbreth, Norma Grayson, and Daisy O'Connor. This week, Sowing the Wind.

At the Gotham last week the production, Are You a Mason? by the Gotham Stock company, was most enthusiastically received by a crowded audience. The play was produced by and under the direction of Arthur Platt. Fred Browne as Frank Perry and Gertrude Dean as his wife were heartily cheered. Both were well supported by Pat Finn as Jerry Sullivan and Jessie Kyrle MacCurdy as Annie Sullivan, good. Others in the cast were Lester Sharpe as Fisher, Leslie Dean, Alfred Hickman, Edward Dalton, George Smith, Ed. Hall, Ralph Delmore, Kate Wesley, Flora Parker, Leslie Dean, John H. Dilson, George Smith, Ed. Hall, Ralph Delmore, Kate Wesley, Flora Parker, Leslie Dean, and Dalton Bishop. This week, The Other Man, with Evelyn Watson and Lelo Patrick in the principal parts.

The Phillips Lyceum Stock company presented last week Child of the Regiment. T. A. Turner as Private Tom Bailey of the Regiment played his part well. Phillip Gilmore as Captain Meredith, the Colonel's daughter, was the star of the cast.

King of the Detectives was the attraction at the Grand Theatre last week.

A Fool There Was, with Robert Hilliard in the leading role, was the attraction at the Bushwick Theatre last week. It is hardly necessary to say that it was well staged, as that is the usual way in which all productions are presented at this theatre. The part of Vrain was taken by Robert Hilliard himself, and he was assisted by a most capable cast. Mr. Hilliard deserves all the success that has come to him. Virginia Pearson as the vamp was handsomely gowned and her part to perfection and was deserving of approval. This week, Seven Days.

Mrs. Leslie Carter in Two Women was the attraction at the Shubert last week. Mrs. Carter's supporting company was excellent. Frank Hale, Harrison Hunter, Lucy Daly, Arthur Lawrence, Helen Tracy, Ida Darling, Grace Wilbur, Andrew Gordon, Vera Hillie, and Ethel Conway were seen to the greatest advantage. Mrs. Carter was seen to the greatest advantage in the Zaza role. She came from Milwaukee.

Way Down East drew large audiences to the Majestic last week. The play was presented more heartily and realistically than ever before. Mary in The Girl and the Kaiser was the attraction last week. Little Olive Wilson was the star. The first in the Tent with Carter De Haven was the attraction at the Montauk last week.

The Irving Place Theatre Comic Opera company held the stage for another week at the Grand Opera House, and played to a large audience.

Caught in Mid-Ocean, a melodrama founded on Dr. Crippen, was the offering at the Amphion last week.

Maurice Arbuckle in Robert H. Davis' one-act play, The Pelican, headed the Sam Kessler vaudeville bill at the Orpheum Theatre last week.

Christy Mathewson's Big Chief Meyers were the headline feature of an all-star bill last week at the Greenpoint Theatre.

The attractions at the Burlesque houses last week were: Star, College Girls; Gayety, The Queen of Bohemia; Empire, Moulin Rouge Burlesque; Casino, American Burlesque.

Marcus Loew opened the Bijou Theatre Jan. 16 with vaudeville and motion pictures.

CHARLES J. RUPPEL.

AMUSEMENTS IN CHICAGO

The Jolly Bachelors, The Happiest Night of His Life, Chevalier in Daddy Dufard, and Other Novelties to the Western Metropolis—Colburn's Chat of Plays and Players.

(*Special to The Mirror.*)

CHICAGO, JAN. 17.—Following Up and Down Broadway, which drew large audiences to the Lyric, The Jolly Bachelors arrived last week with its Broadway reputation. It did not come directly from Broadway, but from St. Paul, and some of the critics who attended the first performance Sunday, noted the effects of rapid transit, for the "jump" was only a little modern affair of 800 miles in a night between "shows." The principals and play got plenty of applause from an audience which filled the theatre. Stella Mayhew fulfilled her stellar duties. Lucy Weston was most fashionably slender, and all her songs, deftly done in her usual way, appealed. Nat Fields contributed a good deal of laughter, and, of course, the Kelly song as sung by Miss Mayhew was fully appreciated.

Victor Moore's return to the Colonial last week in a new musical comedy, The Happiest Night of His Life, recalled success and indicated it for the present engagement to some extent. Mr. Moore had a part similar to Burns, but he changed to preacher disguise and in this he was not so successful as Cecil Lean was in his clever young minister number in Bright Eyes. Mr. Moore's recitation-song about divorce was admirably well done and got the enthusiastic applause it deserved. Annabelle Whitford was fetching as the Chicago widow, Gertrude Vanderbilt interested as usual in her artless, juvenile way, Junie McCree made his policeman always a source of proper merriment. The engagement is indefinite.

William Rock and Maud Fulton are starring again at the Majestic this week.

Amelia Bingham has "hit the trail" of the handsome outlying vaudeville theatres that ornament the boulevard business corners and other good subcenters. The Four Mortons are getting $600 a week on the same suitcase circuit, and as I recorded last week, Melbourne McDowell has been there several weeks. Mabel McKinley has made the rounds and many others of national fame. Several managers and representatives have asked me why the theatrical business is so different these days in Chicago and on the road. The facts of the suitcase circuit, with its low rates of admission in Chicago, may serve to help reveal the mystery of apparent collapse in certain instances towards decrepitude.

Albert Chevalier, as James O'Donnell Bennett said in the "Record-Herald," is vastly more of an actor than playwright, and all the praise given Mr. Chevalier as an actor and artist in reviews was well deserved. The chief interest in Daddy Dufard was in the star. The play had been built with infallible instincts for stage centre and monopoly, but with quite fallible talent for general maintenance of interest. Violet Heming was pretty and ingratiating as Dufard's daughter, and A. Hylton Allen's young playwright showed skill and ability. Claude Cooper was noticeably clever as Bert Cole, and Harry Brett as the comedian. Frankie Raymond was sufficiently dashing and professional as the actress. Mary E. Barker played the kind old landlady in true character, and Leslie Kenyon seemed the right sort of theatrical manager for the occasion.

Inventions and inventors of the week: Plaid tee for Scotch highballs by Frederick Donaghy; square peas, by Drury Underwood, to prevent rolling.

For twenty-four years Manager William Roche, of the Haymarket-Academy-Bijou, has been a manager or advancing to that position in Halsted Street, and the anniversary of his first appearance in the theatre business of that thoroughfare was observed Sunday, Jan. 16. H. R. Jacobs was then manager of the Academy, Alhambra, and a Clark Street Theatre, and started Mr. Roche, then a boy ushering in knickerbockers, on his way to the manager's office. He made the bustling youngster an assistant treasurer. Next he was treasurer, and after Charles E. Kohl and George Middleton bought the Academy he was appointed manager Jan. 15, 1887. It is rumored that Mr. Roche will soon have a fourth theatre to direct.

Chicago's only theatre built without a balcony or gallery and yet full size, the College, seems to have taken a new lease of life and succeeded to the patronage which used to be bestowed on the Bush Temple, of which T. C. Gleason, now manager of the College, was the first manager. The audiences, all on the ground floor under a lofty arched ceiling covered with a number of large mural paintings, have been filling the theatre day and night. Quincy Adams Sawyer gave Rodney Ranous, Marie Nelson, and Henry W. Rowell some good chances which they did not neglect. Vaudeville resources were revealed in the husking scene with voices which indicate that the approaching production of Forty-five Minutes from Broadway at this theatre will be a success.

Gertrude Elliott is a different Glad from Eleanor Robson, but it reaches the heart just as effectually and The Dawn of a To-Morrow again at the Grand Opera House, is just as well worth seeing as ever. Fuller Mellish's Sir Oliver is even better than before. George Farren is again acting the doctor strongly and slyly doubling another part. Others who make up the support are Sydney Booth as Oliver Holt, Scot Gatti as Dad Dandy, Anna Waite as Feathers, Arthur Barry as Jem, Sam Pearce as Barney, Angela Ogden as Polly, Philip Leslie as Lord Tommy. The famous fog effect was as mystifying as ever. The management refuses, and rightly, to let the inquisitive press, which has about spoiled all the illusions of the stage, reveal the secret of this pea-soup, London, lowlying air bank of smoke and moisture.

Francis Wilson will be at Powers' beginning Feb. 6 in The Bachelor's Baby.

William Gillette will begin a repertoire engagement at the Illinois Feb. 6, with Sherlock Holmes.

Belda Sears began at the Chicago Opera House last night in the comedy, The Nest Egg, by Anne Caldwell.

The new production at the La Salle Opera House will be on view from Feb. 5, with Clara Palmer, Grace Edmunds, Sidney Grant, George Wilson, Garrick Major, George Pettingill, Eleanor Sherman, Arthur Lancaby and Lyons and Pearson, a team, in the company. Among those implicated in the book so far are R. H. Burnside and Clarence Vincent Kerr, with Henry L. Sanford and Richard S. Spencer involved in the score. Title, The Summer Girl.

Edward Sheldon's The Boss will succeed The Jolly Bachelors at the Lyric next Sunday, and Holbrook Blinn will make his first appearance here as a star.

Arthur James Eddy's new play, The Warning, will succeed Albert Chevalier at the Princess next Sunday.

Helen Ware will succeed The Little Damosel at the Whitney next Sunday in The Deserters.

Louis Mann's play, The Cheater, will be the next attraction at McVicker's, following Polly of the Circus next Sunday.

Forbes Robertson and The Passing of the Third Floor Back will bring the Garrick into prominence next week, beginning Monday.

The new Eugene Walter play, Homeward Bound, will not be seen at the Studebaker for the present. Instead Henrietta Crosman is announced, beginning next Monday, in Anti-Matrimony, by Percy W. Mackaye.

The New York Hippodrome production at the Auditorium, following the close of the grand opera season, will have its first performance there Jan. 24 (Tuesday night). The engagement is for four weeks at least. The production includes Pioneer Days, A Trip to Japan and The Ballet of Jewels and Midget Circus.

William H. Crane and George Ade's new play, U. S. Minister Bedloe, go on their way at the close of this week, and the next attraction will be a Russian Orchestra, the Balalaika, starting Monday night.

Polly of the Circus' popularity seems perennial, at least at McVicker's. The staging of the play is always well maintained and the present company is thoroughly capable. McVicker's has held crowds ever since the engagement of Polly began.

The Prince of Pilsen company, headed by Jess Dandy, at the Garrick, proved to be a good one and the reviews having said so, the old favorite attracted large audiences from the start.

Get-Rich-Quick Wallingford continues its remarkable run at the Olympic.

The Bush Temple Theatre is now occupied by the Winninger Brothers company in repertoire. The play this week is Dan Sully's, The Game.

Maurice Morrison, a Yiddish tragedian, is appearing in his play, The Royal Box, at the Palace.

The Arcadians will run three weeks more at the Illinois. It seems to have been a popular as well as artistic success so far.

The Soul Kiss is the Haymarket bill this week.

Anna Pavlowa and Mikhail Mordkin, the Russian dancers, will play two farewell performances at the Auditorium next Saturday afternoon and evening.

The bills this week: Illinois, The Arcadians; Lyric, Jolly Bachelors; Princess, Albert Chevalier; Blackstone, W. H. Crane; Whitney, Little Damosel; Grand Opera House, Gertrude Elliott in Dawn of a To-morrow; Cort, Henry Kohlker; La Salle, Sweetest Girl in Paris; Powers', Country Boy; Olympic, Get-Rich-Quick Wallingford; Chicago Opera House, Three Twins; Colonial, Victor Moore; Garrick, Prince of Pilsen; McVicker's, Polly of the Circus; Haymarket, Soul Kiss; Crown, Light Eternal; Imperial, Seven Men; College, In a Bishop's Carriage; Globe, McFadden's Flats; Bijou, Faust; Criterion, East Lynne; National, Brewster's Millions; People's, stock; Bush Temple, Winninger Brothers in repertoire.

The benefit for the families of Fire Chief Horan and twenty-four of his men killed at the Packingtown fire added thousands to the fund. The programme was made up of bits from nearly all the bills. The committees in charge included Managers Will Davis, of the Illinois; George Kingsbury, of the Chicago Opera House; Sol Litt, of McVicker's; Lyman B. Glover, of the Majestic; James J. Brady, of the Colonial; James H. Brown, of the Globe; Harry Powers, of Powers'; Mort Singer, of the Princess; W. A. Thompson, of the American Music Hall.

Next week at the College, first stock production of Forty-five Minutes from Broadway.

Knox Wilson, April Fool of The Land of Nod, is preparing a "final" act for vaudeville. Mr. Wilson was the efficient stage director of the Press Club's New Year's Eve vaudeville entertainment, and contributed saxophone and concertina solos. A. Milo Bennett, recently out of a hospital, where he joined the Appendicitis Club, selected a bill which included George Stewart, the Dancing Belles, Mortimer Sisters, Cambell and Brady, Carl Herbert, and Rocco Vocco.

The New York Hippodrome company will be seen in its big production from the Hippodrome, New York, at the Auditorium for at least four and possibly six weeks, immediately following the close of the grand opera season the latter part of this month.

The Sisters McConnell have ended their engagement in The Girl in the Kimono company, which they joined during the run of that Chicago product at the Ziegfeld, and returned to their home in this city. They are preparing a vaudeville tour.

Manager George Kingsbury provided an enlarged orchestra, which included a noticeably good harpist and "Cuddle Up a Little Closer" was especially enriched thereby. There were dozens of encores; also for "The Yama Yama Man."

Mr. Crawford in his monological diversion always captured the crowds, and last week he recited another gem, "The Return of the Irish Exile," instead of "Gunga Din," with equally engaging evidence that he sees the picture in every line of poetry and can make his audience see it. Daisy Leon was a charming little Kate, with nice ways and a good voice. Mayme Gehrue had no wings of fancy at all, but she arrived nevertheless, especially in the acrobatic details of the Yama Yama Dance. Ralph Locke was capital as Dr. Hartman, and Della Niven as the cheerful weeper, who keeps her eyes and some man's neck wet during most of her scenes. Joseph Allen makes the fidgets and nervous excesses of the dyspeptic seem plausible, and that is some compliment. The Three Twins gives a glimpse in some of its illuminations of the days of extravaganza and the bud, Eddie Foy, which made the Chicago Opera House famous. The run could be continued, but agricultural interests are bringing in The Nest Egg from rural New York with the expectation that Chicago has or will develop many poultry fanciers.

Joseph Medill Patterson, the Socialist, is getting famous in the suburbs. His play, A Little Brother of the Rich, is having a run at the outlying theatres, last week at the Marlowe. Manager Marvin thus being the first to offer it at low prices. It is scheduled at the Imperial and the College.

Percy Haswell will make her appearance for the first time in Chicago in vaudeville at the Majestic the week of Jan. 23.

Richard Mansfield's recent day among the foremost of actors and producers of the American stage is recalled by the announcement of Manager Charles Marvin, of the Marlowe, that his bill this week will be Arms and the Man.

George Lederer arrived with The Happiest Night of His Life company, accompanied by his partner, Harry H. Frazee. While renewing acquaintances Mr. Lederer let it be known that he and Mr. Frazee would again occupy the Colonial next Summer, beginning in April, with a new musical production. It will be the Summer season successor of Madame Sherry, and, like that graceful and tuneful importation, will be based on a European play. Both music and libretto will be brought over. The name will be Hotel Eva.

OTIS COLBURN.

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PITTSBURGH.

Margaret Anglin in Green Stockings, Richard Carle, and Other Attractions of the Week.

PITTSBURGH, Jan. 17.—At the Alvin the past week, Alias Jimmy Valentine was greeted by very large audiences. Margaret Anglin in Green Stockings is here this week, with Lulu Glaser in The Girl and the Kaiser underlined.

Sire afforded Otis Skinner opportunities to display his versatility as a finished and consummate actor at the Nixon last week. The Lily, with Nance O'Neil, is the current attraction, and Richard Carle in Jumping Jupiter, and Julian Eltinge in The Fascinating Widow follow.

Chauncey Olcott delighted crowds at the Lyceum last week in his latest play, Barry of Ballymore. Three Weeks, with Jeanne Towler in the leading role, is here this week.

The Harry Davis Stock company was exceptionally well cast in In the Bishop's Carriage, and the players deserving special mention for their clever acting are Mary Hall, James L. O'Neill, Dennis Harris, and Mrs. Wheelercroft. Fedora is this week's bill at the Duquesne.

The Rollickers, featuring Jack Johnson, champion pugilist, is the bill at Harry Williams' Academy, and Fred Irwin's Big Show is at the Gayety.

E. D. Stair, of Stair and Havlin, spent last Friday in the city, on his way to Detroit.

ALBERT S. L. HEWES.

THE NEWS FROM BOSTON

Several Freak Bills Relating to Theatres in the Legislature—Many Plays Prospering Here—Two New Musical Plays in Prospect—Benton's Chat.

(*Special to The Mirror.*)

BOSTON, Jan. 17.—There was a regular grist of legislative measures rushed in at the State House on the final day for the presentation of bills for action at this session. As usual, the theatre came in for a share of attention. One bill would prohibit the wearing of tights, with a fine of $20 and possible imprisonment. One would establish municipal theatres, to be paid for by 10 per cent. from the profits of the regular houses. I can see where certain managers would smile at that, considering that profits, much less 10 per cent., have been a missing quantity at a number of engagements.

Fewer changes of bill are made in town tonight, but the New Year's business is keeping up with satisfactory effect.

This is Sarah Bernhardt's last week at the Boston, and her busiest one, for the "extra-extra" matinee is put on in response to demand, making four afternoon performances that she gives for this last week in New England. Sapho was chosen for this additional performance, instead of Fedora, as at first contemplated. There was no opposition to La Samaritaine, which opened the final week, and Boston took it and the subject without a question such as had been raised in other places.

The Dollar Princess started in at the Colonial just as The Arcadians did and it is easy to predict quite as long an engagement for this new musical comedy from London.

David Warfield will stay on at the Hollis until the coming of Mrs. Fiske there with her revival of Becky Sharp. This is a tribute to the interest in The Return of Peter Grimm and the novelty of the spiritualistic element in the composition. There is a marked heart interest in the plot, and the strength of character types would be recognised anywhere.

Arsene Lupin is at the opening of its final fortnight at the Park, with good houses still prevailing. It will be followed here by William H. Crane in his new play, U. S. Minister Bedloe.

The Back Bay Opera House opened its week quietly with La Traviata, but the chief feature of the week will be the first Boston bearing of The Girl of the Golden West.

Marie Cahill's second and last week at the Shubert in Judy Forgot opened with the bulk of the house taken by the members of the Boston Bank Officers' Association in one large theatre party.

There was not a vacant seat at the Tremont during the first week of The Follies of 1910, and the standing room was occupied clear back to the rear wall of the auditorium.

Jack and the Beanstalk still continues at the Castle Square, for extra time has had to be given to the Christmas extravaganza so that Hamlet has been told to go way back and sit down.

Madame X continues to do the same sort of land office business at the Majestic that was the rule at the opening of the engagement.

The Rosary keeps along at the Globe with no attraction in sight to follow, and more seems necessary.

At the other popular-priced house, the Grand Opera House, The White Captive was well received with its pictures of Western realism.

Eva Tanguay remains for one more week at the head of the bill at Keith's, where sixteen other features are: International polo, the Alonzo Bracco Troupe, J. Waldo Connolly, Margaret Webb, John World and Windell Kingston, the Hopkins Artell company, and Yankee and Dixie.

Ed. Gallagher and Al. Shean in the Big Banner Show are the features at the Gaiety.

There is a house ollo at the Howard Athenæum to supplement the features of the Miss New York, Jr., Burlesquers.

Wrestlers and amateurs have their chances at the Columbia, where The Passing Parade is the wheel combination of the week.

The Cracker Jacks Burlesquer company is at Waldron's Casino in Hanover Street.

Linn Boyd Porter, the novelist, father of Mrs. Robert Edeson, will sail on the "Romanic" 4, on an extended visit to Southern Europe.

Boston will get two musical productions ahead of New York next week, for Arthur Hammerstein is going to put on The Maestro's masterpiece at the Boston on the same night that the Shubert has The Balkan Princess.

Gusta Schauder, a Yiddish actress, was detained here last week by the immigration authorities when she arrived on the "Marquette" from Antwerp, on account of her sister's children which she brought with her to this country.

James Mackaye, the brother of Percy Mackaye, the dramatist, has just started a course of lectures of a socialistic nature in Perkins Hall.

The body of Edwin A. Perry, one of the best known local newspaper men of twenty years ago, and formerly press representative at the Tremont, was brought East from Kansas City, and the burial here was under the auspices of the Elks, followed by burial in the Elks' Rest at Mt. Hope.

Another funeral that interested stage people was that of Levi Woodbury Shaw, the father of Mary Shaw, the actress, which was attended by members of fraternal organizations in which he had been interested. The services were at Forest Hills Chapel, conducted by Rev. Charles Conklin, and officers of the New England Order of Protection.

Alice Nielsen, the prima donna of the Back Bay Opera House, went to the Free Hospital for Women in Brookline last week, and sang to the inmates for nearly an hour. She was accompanied by Mrs. George Searing, whose husband is one of the directors of the opera house.

At the wedding of E. E. Richards, the wealthy real estate man, and his ward, Sally Sumner Dunbar, at the Second Church last week, the bride was given in marriage by John Craig of the Castle Square, whose wife, Mary Young, was matron of honor. The groom was sixty-two years old and the bride twenty-two. Rev. C. R. Eliot performed the ceremony.

There was a bit of mystery the other day when the police were asked to search for Edwin W. Rowland, Jr., the manager of The Rosary at the Globe, who had disappeared after starting to deposit $300 with Richardson, Hill and Company, his bankers. When he didn't appear the folks at the theatre became nervous, but there was no occasion for it, as the next morning word came from Schenectady, N. Y., that he had gone to see his wife, who was playing in a company there. He telephoned to the Globe before leaving the city, but the telephone girl gave him the wrong Globe, and the theatre folks naturally knew nothing about it.

Just before leaving Boston with The Girl in the Taxi company, Jessie Millward and her husband, John Glendinning, went to the pawnshop and identified the gold watch which had been stolen from her room in the Bellevue. A pearl necklace of great value was missing at the same time, and a bell boy was placed under arrest. A fountain pen was stolen from David Starr Jordan, the California college president.

JAY BENTON.

PHILADELPHIA STAGES.

Macbeth—The Old Town—Ellen Terry—Opera—The Firemen's Benefit.

PHILADELPHIA, Jan. 17.—Sothern and Marlowe opened a two weeks' engagement at the Lyric last night with their elaborate production of Macbeth. Shakespeare has never been more sumptuously presented to theatregoers than in this arrangement of Macbeth, and certain scenes have never been played more satisfactorily. In spite of a rather hazy reading of verses in supporting roles, the production is remarkable for its unity of effect. Philadelphia rarely sees a theatrical entertainment so solidly satisfying as this Macbeth.

At the Chestnut Street Opera House The Dollar Princess has given way to Montgomery and Stone in The Old Town, which is repeating the effect of its previous calls in Philadelphia. The public is always glad to welcome these twins of jollity.

At the Grand The Chorus Lady is renewing her acquaintance with the Quaker City. She always was of a sociable disposition, and appears unchanged in disposition.

The National is sending thrills up and down patrons' backbones with a play called At Cripple Creek. Last Friday, for one performance only, they put on Camille, without the aid of Bernhardt.

To-day Ellen Terry delivers her last lecture in Philadelphia at the Garrick. Her programme includes portraits of Juliet, Ophelia, Desdemona, Lady Macbeth, and other Shakespearean heroines. At the Academy Elmendorf gives his lecture on "Famous Paintings."

Christy Mathewson, "Chief" Meyers, and May Tully are the leading entertainers at B. F. Keith's.

The Chicago-Philadelphia Grand Opera company open at the Metropolitan on Jan. 20 with Aida. At the Saturday matinee Thais will be sung, followed by Rigoletto in the evening. This should prove an engagement of particular interest.

Other theatres that are not changing attractions are: The Walnut with The Country Boy, the Garrick with The Girl of My Dreams; the Adelphi with The Man from Home, the Forrest with The Girl in the Train, the Broad with Smith.

The Philadelphia Orchestra played on Jan. 14 at the Academy. Ethel Altemus was the soloist.

The Academy of Music was crowded to the doors Thursday afternoon, Jan. 12, when the theatrical managers of the city with the help of actors then in town gave a benefit performance for the families of the firemen and policemen who were killed in the Boline Street fire. From the sale of seats alone the receipts were $4,000, which combined with the sum obtained from the sale of programmes, flowers, candy, and programme advertising will amount to about $6,000. Since there were no expenses, everything being given free, the benefit will add a considerable sum to the fund collected by the Citizens' Permanent Relief Committee.

Grant Lafferty, Fred G. Nixon-Nirdlinger, and H. T. Jordan were responsible for the smoothness with which the entertainment was run off. The music was furnished by the combined orchestras of six theatres. Mayor Reyburn, introduced by Thomas L. Love, general manager of the benefit, made a speech of welcome and gratitude. Then the real vaudeville entertainment began, the various acts consisting of the Majestic Musical Four from the Trocadero, the Orpheum Players in the second act of Salvation Nell, George Barron from the People's Theatre, Nana and M. Alexis from the Liberty, Ray L. Royce from The Girl of My Dreams at the Garrick, Rena Vivienne and chorus from The Chocolate Soldier at the Lyric, Donald Brian and J. Fred Zimmerman, Jr., in songs and dances, John Drew, Morton Lelten and Jane Laurel, who were at the South Broad Street Theatre in Smith, presented F. Anstey's one-act farce, A Short Exposure; musical numbers by the chorus of The Dollar Princess from the Chestnut Street Opera House, Fred Karno's London Comedians from the Nixon, Sallie Fisher and chorus from The Girl in the Train at the Forrest, a scene from The Country Boy at the Walnut, Maggie Cline from Keith's, a scene from The Stations at the Bijou, "Consul," the monkey, from the William Penn, scene from The Newlyweds and Their Baby at the Grand Opera House, the ballet from the Philadelphia Operatic Society, Hughey Dougherty, the Millard Brothres from the Casino, and The Rough Riders' Band from Ye Park Theatre.

ST. LOUIS.

The Chocolate Soldier Made Big Hit Here—Homeward Bound Well Thought Of.

The Chocolate Soldier at the Shubert 9-14 pleased good business. Forest Huff and Grace Doend made an excellent pair, and the balance of the co. was very capable.

Homeward Bound at the Olympic 8 was presented to an appreciative audience. Charlotte Walker as Mrs. Maxwell did well in a role well suited to her talents. Arnold Daly as Maxwell was manly and convincing. The play, with its many interesting situations, greatly pleased, and the co. was well seasoned.

Virginia Harned in The Woman He Married had a large following during her engagement at the Garrick.

The Century offered Zelda Sears in The Nest Egg. Both the play and players pleased.

My Cinderella Girl pleased packed houses at the American. Frankie Woods sang and acted well.

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Bills this week: Shubert, Chocolate Soldier (second week); Garrick, De Wolf Hopper in The Matinee Idol; Century, Henrietta Crosman in Anti-Matrimony; Olympic, Blanche Walsh in The Other Woman; American, Grapstark; Imperial, Imperial Stock co. in Blue Mouse; Havlin's, Girl and the Stampede.

FRED L. DOYLE.

WASHINGTON.

Otis Skinner in Sire, The Chocolate Soldier, and Other Attractions of the Week.

WASHINGTON, Jan. 17.—At the National Theatre last evening Charles Frohman presented Otis Skinner in a return engagement in Sire. Mr. Skinner has a picturesque and fascinating role as Roulette, an adventurer and jack-of-all-trades, who bears a striking resemblance in the Bourbon line of kings, and who is induced to pose as Louis XVII. after Louis Phillippe came into power. The support includes Albert Garcia Andrews, John Clulow, Charles B. Wells, Edward Fielding, Mabel Bert, and Isetta Jewel. Next week, Frank Daniels in The Girl in the Train.

The Chocolate Soldier opened to a large audience at the Belasco. The company comprise Rena Vivienne, Gene Luneska, Mildred Rogers, Lillian Poli, George Tallman, Francis J. Boyle, Harry Fairleigh, and George O'Donnell. Next week, Henry W. Savage's new comedy, Excuse Me.

The Traveling Salesman again pleases at the Columbia Theatre. Frank J. McIntyre is successful as the drummer, Bob Blake and the support headed by Gertrude Coghlan includes H. D. Blackmore, James O'Neill, Jr., Percival T. Moore, Nicholas Burnham, Robert Dudley, and Sarah McVicker. Next week, Chauncey Olcott in Barry of Ballymore.

Beulah Poynter's appearances at the Academy of Music are attended by large audiences that approve The Little Girl That He Forgot. The supporting company include John Bowers, Joseph Kelvin, Edwin Dale, Charles B. Phipps, M. E. Ashner, John Reuben, Mildred Jeanett, Nettie Louden, Sadie Steelsmith, Maud Farrington, and Edwina Levin. Next week, Superba.

Chase's bill this week is led by the emotional comedienne, Valerie Bergere, in the late Victor H. Smalley's successful one-act play, Judgment, supported by Herbert Warren, Katherine Kavanaugh, Emma Campbell, Viola Dale, and Clyde Adler. The comedy stars, James C. Morton and Frank F. Moore, in A Fun Storm on Broadway. Belle Blanche in striking impersonations of prominent stage people, Jack Cotter and Anna Boulden, sketch artists; the Trick Alpine Troupe, Hoey and Lee, the two Hebrew policemen, and "Chesterfield," the white Arabian posing horse.

A benefit performance of The Importance of Being Earnest will be given by the Amateur Players of Baltimore society next Wednesday afternoon, Jan. 18, at the Columbia Theatre. The proceeds to go to the endowment fund of the House of Mercy here.

For the benefit of Almas Temple, Order of the Mystic Shrine, Royal and Adams' big two ring indoor circus and menagerie is the attraction at Convention Hall this week, giving two performances daily.

The vaudeville bill at the Casino for the current week presents the Clinton Agnes-Hope Gage company in the comedy, Mrs. Kearney's Burglar; the Musical Stebbards, Webb and Corbett, Jack Lewis, Rose Delaney, and the Revonal Trio.

The burlesque houses open the week to large patronage. At the Lyceum the attraction is James H. Curtis's Broadway Gayety Girls, presenting the burlesque, The Cleopatra and the King and Hotel Tokay Turvey. At the Gayety Theatre the attraction is Fred Irwin's Majesties.

JOHN T. WARDE.

THE RECORD OF DEATHS.

J. Ballard Carroll, a well-known theatrical manager of Albany, N. Y., died at his home in that city Jan. 9, after a brief illness. For several seasons he was manager of the Leland Opera House, now F. F. Proctor's Theatre. Afterwards he engaged in the bill posting business, which he later disposed of to the F. W. Fitch Advertising Company. For the last two years he held a position in the State Highway Commission. He was fifty-three years of age and leaves a widow.

Levi Woodbury Shaw, father of Mary Shaw, died in Boston, Jan. 11, at the age of seventy-nine years. He was born in New Durham, N. H., May, 1831. He was at one time leader of the Shakers. Until recently he was in the employ of the city of Boston as supervising engineer in the Building Department. Mrs. Shaw died last year. He leaves three daughters, Mary, the actress; Helen, a writer, and Mrs. Margaret Eaton Ingersoll, also a writer.

Mrs. Kate Brown, aged sixty-nine years, mother of Mabel Van Buren, of Dinkelspiel's Christmas, playing Orpheum time, died in Chicago Jan. 10.

Edward M. Faber, father of Evelyn Faber (Mrs. A. De Vry), died suddenly, Jan. 8, in Worthington, N. Y.

Births

BURDETT.—A girl, to Mr. and Mrs. Felix L. Burdett (Addie M. Johnson), in Pawtucket, R. I., Jan. 8.

Married

CLARK—WARREN.—G. Davison Clark to Alice Parker Warren, in Philadelphia, Dec. 31.

DAVIS—ACKER.—William L. Davis and Mary H. Acker, at Indianapolis, Ind., on Dec. 8.

DELMORE—ROGERS.—Leonard Delmore and Sadye Rogers, in Tallahassee, Fla., Jan. 8.

Died

BROWN.—Mrs. Kate Brown, aged 69 years, in Chicago, Jan. 10.

CARROLL.—J. Ballard Carroll, aged 53, at Albany, N. Y., on Jan. 9.

CROX.—Elvia Crox, Jan. 10, in New York.

FABER.—Edward M. Faber, Jan. 8, in Worthington, N. Y.

FRENCH.—Frank French, at Elmira, N. Y., on Dec. 8.

SHAW.—Levi Woodbury Shaw, in Boston, Jan. 11, aged 79 years.

WHITING.—The Hon. William Whiting, at Holyoke, Mass., on Jan. 9.

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LAST WEEK
MAURICE MAETERLINCK'S
THE BLUE BIRD
Direct From the New Theatre
Complete New Theatre Cast and Production
MONDAY, JAN. 23
Wm. A. Brady's Special Production **Way Down East**

CIRCLE THEATRE, Broadway and 60th St. Evenings, 8:15. Tel. 3700 Col. Prices 25c to $1.50. Mats. Wed. & Sat. 2:15. Wed. Mat. Prices 25c, 50c, $1.00.
May Irwin
(Liebler & Co., Managers)
in **GETTING A POLISH**
Week of Jan. 23 **MRS. LESLIE CARTER** in "TWO WOMEN"

NEW YORK THEATRES.

GAIETY Theatre, B'way and 46th St. Evgs. at 8:15. Mats. Wed. & Sat., 2:15.
COHAN & HARRIS present
GEO M. COHAN'S NEW COMEDY
GET RICH QUICK WALLINGFORD

NEW YORK THEATRE, B'way and 45th. Evgs. 8:20. Mats. Wed. & Sat. 2:15.
KLAW & ERLANGER Managers
MR. OSCAR HAMMERSTEIN Presents
MLLE. EMMA TRENTINI
in the New Comic Opera by Victor Herbert and Rida Johnson Young.
NAUGHTY MARIETTA
With ORVILLE HARROLD
Kate Elinore, Harry Cooper, Mme. Maria Duchene, Edward Martindale, and the Manhattan Opera House Chorus and Orchestra.

NEW AMSTERDAM THEATRE W. 42d St. Evenings, 8:15. Mats. Wed. and Sat.
The New French Musical Vaudeville
Madame Sherry
Linn Abarbanell, with Ralph C. Herz and others
Book by Otto Hauerbach.
Score by Karl Hoschna.
Staged by George W. Lederer.

LIBERTY THEATRE, 42d St., West of Broadway. Evgs. at 8:15.
Matinees Wednesday and Saturday at 2:15
KLAW & ERLANGER Managers
WERBA & LEUSCHER present
THE BEWITCHING PRIMA DONNA
"EVERY SONG IS AN ENCORE."—Evs. World.
Seats on sale for Jan. Feb. & Mch.
CHRISTIE MACDONALD
IN THE
SPRING MAID
From the German of Wilhelm and Willner, by H. B. and R. B. Smith. Music by H. Reinhardt.

WALLACK'S B'way & 30th St. Evgs. 8:20 Matinees Wed. & Sat. 2:15
Popular Wednesday Matinee, 50c. to $1.50
LIEBLER & CO.'S
PRODUCTION OF
POMANDER WALK
A New Comedy by LOUIS N. PARKER.

BELASCO THEATRE, West 44th Street, near Broadway
Evenings 8:20. Regular Mats. Thur. and Sat.
5th MONTH and still playing to capacity houses at every performance
DAVID BELASCO Presents
THE CONCERT
Herman Bahr's Comedy.
American Version by Leo Ditrichstein.

REPUBLIC THEATRE, W. 42d St., near Broadway. Evenings at 8:15 Matinees, Wednesday and Saturday, 2:15.
DAVID BELASCO Manager
5th MONTH Crowded Houses
Klaw & Erlanger present **REBECCA OF SUNNYBROOK FARM**
By Kate Douglas Wiggin and Charlotte Thompson. Founded on the famous Rebecca Books.
Rebecca is for old or young, rich or poor. It is not like any other play you have ever witnessed, but it is in a class by itself and offers entertainment to everybody.

THE NEW THEATRE
Central Park West, 62d-63d Sts. Tel. 6800 Col.
THIS WEEK
Every Evening, 8:15; Wednesday and Saturday Matinees at 2.
The New Theatre Company with Mario Tempest as Guest Artist in
VANITY FAIR
A Dramatic Version of Thackeray's Novel

EMPIRE B'way, & 40th St., Evs. at 8:15 Mats. Wed. and Sat. 2:15
CHARLES FROHMAN, Manager
CHARLES FROHMAN PRESENTS
ETHEL BARRYMORE (ANNUAL ENGAGEMENT)
OPENING PLAY
TRELAWNY OF THE "WELLS"
A Comedy by A. W. Pinero

LYCEUM 45th St., nr. B'way. Evs. 8:15. Matinees Thurs. and Sat. 2:15.
DANIEL FROHMAN.....Manager
CHARLES FROHMAN presents
MISS
Billie Burke
in the New Comedy from the French of FONSON and WICHELER
SUZANNE

CRITERION B'way, 44th St. Evs. 8:15. Mat. Wed. and Sat. 2:15. Charles Frohman, Manager.
CHARLES FROHMAN presents
WILLIAM GILLETTE
Wed. and Thur. Evs., TOO MUCH JOHNSON. Fri. and Sat. Night, SHERLOCK HOLMES. Sat. Mat., Jan. 21, THE PRIVATE SECRETARY
MON., JAN. 23, Seats Thurs., Jan. 19
OTIS SKINNER
in Henri Lavenden's play,
"**SIRF**"

HUDSON THEATRE. 44th St. near B'way Evenings at 8.15.
Matinee, Wednesday and Saturday, at 2.15.
HENRY B. HARRIS Manager
DAVID BELASCO presents
Blanche Bates
in a New Pastoral Romance
NOBODY'S WIDOW
By Avery Hopwood

GARRICK 35th St., near B'way. Evgs. 8:20. Mats. Wed. and Sat., 2:15. Charles Frohman, Manager.
HENRY B. HARRIS presents
EDMUND BREESE
As THE DEVIL in a Fantastic Romance
The Scarecrow
by Percy Mackaye.

REFLECTIONS.

Robert Campbell, who is the sole owner of The White Slave, will stage the play again this season, taking advantage of all the modern inventions in scenic and lighting effects. A great feature will be made of the Stephen C. Foster festival, in which fifty trained voices will sing the songs of America's immortal composer. The White Slave has not been acted for seven years, though prior to 1904 it had been played continuously for twenty-five years. The tour will embrace all of the principal cities of the United States and will commence early in August, 1911.

The young women of The Time, Place and Girl company have organized a club called the Patsy Club. The members are Norine Dunham, Marie De Mace, Emily Folts, Lillian Folts, Eloise Moody, President; Rose Williams, Treasurer; Daisy Cornell, Secretary. A Christmas party was given by the club in Seattle, Wash., Dec. 24, between the matinee and evening performances. The tree was the feature of the party.

James F. Green has left vaudeville and has been engaged by Gilson and Bradfield for the remainder of the season to play his old part in A Bachelor's Honeymoon. Rose Ainsworth, who has been with Gilson and Bradfield all season, is playing opposite Mr. Green.

Santoro and Marlow and their little daughter, Baby Victory, have just closed with the Noble Brothers' Girl and Gold King company and are back in Western vaudeville. Baby Victory will retire from the stage to go to school till her education is completed.

F. E. Morse has been engaged to go ahead of The Burgomaster company. The season will not end till May 1. Mr. Morse had just resigned from the same position with Grace Comeron's company.

The Gisela Weber Trio—Gisela Weber, violin; Madame Holmes-Thomas, piano, and Leo Schulz, cello—assisted by Joseph J. Kovarik, viola, and Ludwig E. Mavoly, bass, will give a concert at Mendelssohn Hall to-morrow (Thursday) evening.

Loudon Charlton announces a song recital by Edmond Clement at Carnegie Hall this (Wednesday) afternoon.

G. Davison Clark and Alice Parker Warren were married in Philadelphia Dec. 31. Mr. Clark has been transferred from the Eastern to the Western company in Beverley, playing General Marlaux.

Eleanore Rella (Knorr) is playing Lesura Watkins, the part she played last season in The Rosary, Rowland and Clifford's production. The play is having a successful run at the Globe Theatre, Boston, Mass. Grace Reading is playing Kathleen, the Irish lassie, in the same play, and is meeting with great success.

Amusements Throughout the Country

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): The Arcadians Dec. 31; good co.; delighted good business. George Evans' Minstrels, with James Corbett, 2; good, to fair business (bad weather). Kyrie Bellew in Rafles 7. The Virginian 9.——LYRIC (Gaston Neubrik): The Merry Widow, with Mabel Wilber and Charles Meakins, 5, 7. John Mason in The Witching Hour 9, 10.

MONTGOMERY.—GRAND (H. C. Fourton): George Evans' Honey Boy Minstrels 4 delighted large audience. Kyrie Bellew in Rafles 5; excellent; large house. The Cow and the Moon 9. Seven Days 10. The Spendthrift 14.——MAJESTIC (W. K. Couch): Paul Gilmore 11. Witching Hour 12.

SELMA.—ACADEMY (William Wilby): The Japanese Honeymoon 7, matinee and night, to fair business. The Cow and the Moon 10 to big business. The Virginian 11. The Spendthrift 13. Paul Gilmore 14.

ARIZONA.

TUCSON.—TUCSON OPERA (M. Drachman): A Gentleman from Mississippi 4 canceled; train late. Polly of the Circus 18.

PHOENIX.—ELKS' (George Kirkland, mgr.): Countess de Bwirsky, dancer of classical music, 4; fair business.

ARKANSAS.

LITTLE ROCK.—KEMPNER (A. M. Ybanez): The City 4, 5; clever performances, to good business. The Midnight Sons 6; performances enjoyed by a large and appreciative audience. The Sins of the Father 7; performances and business good. The Flirting Princess 10.——CAPITAL (Fred Pennell): The Climax 7. A telegram to Manager Pennell, stating Florence Webber, who plays the part of Adelina Von Hasen, was ill at Springfield, Mo. The cancellation was a disappointment to many. The Lady from Laramie 9, 10. Facing the Music 12, 13. Arizona 14.

FORT SMITH.—GRAND (C. A. Lick): The Girl in the Taxi 5; good performance, to large audience. The Climax 6 canceled. Madame Harriet Labadie, dramatic artist, in an interpretation of A Doll's House 10. Mrs. Wiggs of the Cabbage Patch 12. Polly of the Circus 13. The Blue Mouse 14.——LYRIC (C. L. Carrell): Ryan and Keno, Doneo Holstead, Carson and Devereaux, Frede West and co., Lyriscope 9-14.

HOT SPRINGS.—AUDITORIUM (H. S. Brigham): Viola Allen in The White Sister 5; well received by a large audience. The Sins of the Father 4; good co.; fair house. The Midnight Sons 5; good production and business. The City 6; excellent co.; fair business. The Climax (return) 9; received fair patronage. Arizona 18.——NEW PRINCESS (J. Frank Read): The Girl in the Taxi 4 delighted a capacity house. Paulinette and Piquo, Kate Power, Wilson and Doyle, and Carl Pantzer and co. 9-14.

TEXARKANA.—GRAND (Charles R. Sasseen, res. mgr.): The City 5; by far the strongest play of the kind we have had here this season; two performances, to big business. Sins of the Father 6. Going Some 13. Just Out of College 17. The Flirting Princess 18. The Man, the Game and the Girl 19. The Blue Mouse 26.

PINE BLUFF.—ELKS' (C. R. Philpot): The Girl in the Taxi 3; good co.; delighted fair house. Viola Allen 4; high class performance; capacity. Sins of the Father 5; fair performance and business. The City 7 matinee and night; strong capable co.; good business. The Climax 13 (return). Arizona 16.

JONESBORO.—EMPIRE (W. W. Hetherington): Yankee Doodle Stock co. 5-7; splendid, to good business. The Climax 10. My Cinderella Girl 17. Blue Mouse 25. Daniel Boone 28. St. Elmo Feb. 13.

CALIFORNIA.

SAN FRANCISCO.

The Dollar Princess Doing Good Business—Mary Mannering at the Savoy.

At the Columbia The Dollar Princess is doing a capacity business both in the evening and at the matinees. The comedians are excellent, likewise the leading man and woman. Next will be seen The Traveling Salesman and then The Girl in the Taxi.

The Alcazar did so well with Salomy Jane, with Miss Vaughn and Mr. Lytell in the leading roles, that the same play is continued. Next week, commencing 9, will be seen John Drew's Billy, for the first time in this city.

At the Princess The Queen of the Moulin Rouge was the bill, commencing matinee new year, and the Chief of Police with others who were to judge of its fitness for presentation were present. No objection was made. The advertisement says, "Nothing eliminated."

The Savoy had a good number in Mary Mannering, who opened evening 2 in A Man's World. The co. is strong, likewise the star and the play. The Nigger will be the next play, with Florence Roberts in the lead.

Max Dill in Playing the Ponies at the Garrick ends the engagement 8, after which the co. goes on the road.

Charles Mack is at the Central in Come Back to Erin.

The Empress is featuring Pelham, while the Orpheum is headlining Alice Lloyd. Gerville-Reache, contralto, gave a concert 5 at Christian Science Hall. Kocian, the violinist, is coming.

A. T. BARNETT.

LOS ANGELES.

The Traveling Salesman Again in Town—Praise for Perris Hartman.

The Traveling Salesman is once more in town, and exhibiting his laughs at the Mason 2-7 to a fairly good number of purchasers every performance, and Mark Smith as Bob Blake is the man for the place; the others fit in well. The next attraction will be Polly of the Circus 9-15.

The Belasco is reviving The Call of the North 2-8, and incidentally featuring some marvelous scenic effects produced by the stage artist, Mr. Brunton. Lewis Stone portrays the unrelenting youth who comes North to avenge his family honor in a most remarkable manner. William Yerrance has an iron will, a role in that of the factor, while Frank Camp makes a devilish Rodman. Rand with Charles Giblyn giving a delightful characterization of John McDougall; Miss Gordon may be termed as decidedly charming as Virginia Albret. The Girl With the Green Eyes next week.

The Burbank has a strong drawing card in Quincy Adams Sawyer. The characters are all types taken from rural New England, and the co. finds itself happily cast. Charles Ruggles is one big screaming hit, with Howard Scott a most successful Rube, and Louise Royce capitally playing the shivery old woman part; Byron Beasley as the young man from the city who knocks out the village bully, received many a hand and whistle, while Willis Marks shares equally as well in the Poo Bah role. Marjorie Ramboau, Grace Travers, David Landau, and H. S. Duffield have prominent parts in which they were loudly applauded. The play will run for a second week.

The wonderful melodrama, Madame X, is doing a big business at the Majestic 2-7. The co. is fairly selected, and the title part is played by Adeline Dunlap. Howard Gould, formerly of the Burbank co., furnishes a potent delineation of a French husband, and Robert Ober does a big bit of acting in his address to the jury. A Gentleman from Mississippi comes 8.

Ferris Hartman is offering The Campus at the Grand 1-7, and the gaiety and sparkle of the piece have more than attracted. This is Walter De Leon's own concoction, and his efforts should eventually land this musical farce somewhere on "Broadway," for there is that college spirit, youthful joy and stage girl picturesqueness about it that gives buoyance. His types are excellent and the whole piece adroitly put together; the music is conventional and the songs remarkably effective, and fully up to the modern spirit. The members of the co. are well placed, and De Leon handles the Bobby Short role to perfection. This is the second week with a third possible.

W. H. Clune, of this city, is just completing a theatre in Pasadena, which will be modern in every respect with a capacity of 1,400; the house will be thrown to the public in a week or so and a full account given later.

DON W. CARLTON.

OAKLAND.—MACDONOUGH (H. H. Campbell): Jeff De Angelis in The Beauty Spot 2-4; great co.; fine business. The Man of the Hour 5-7; co. very capable; attendance satisfactory. The Queen of the Moulin Rouge 8-10.——LIBERTY (H. W. Bishop): Bishop's Players presented The Blue Mouse 2-8; co. well cast; Muriel Hope in title-role up to all requirements. Sidney Ayres, George Friend, and Henry Shumer give customary clever performances; capacity houses. Samson 9-15.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton): Newman-Folts co., Dec. 27-28; big business. The Queen of the Moulin Rouge 29 to fair house. Madame X 30; splendid production to good business. Newman-Folts co. in In Old Carling and Sappho 31, 1; big houses. Polly of the Circus 2. Man of the Hour 3. A Broken Idol 6. The Beauty Spot, with Jefferson De Angelis, 7, 8.

COLORADO.

DENVER.

Aborn's Opera Company at the Broadway—The Old Homestead's Tenth Visit.

Aborn English Grand Opera co. played to fair business at the Broadway 2-7. Carmen, Lucia di Lammermoor, Martha, Il Trovatore, and The Bohemian Girl were given. The Klaning Girl 9-15. Girls 16-25.

James T. Powers and a good co. pleased large crowds at the Auditorium 2-8 in Havana. Dark 9-15. Madame X 16-22.

The Old Homestead made its tenth appearance in Denver to good business, being the attraction at the Tabor 1-7. Edward Snader in the part of Joshua Whitcomb was very good. Isle of Spice 8-14. Mary Jane's Pa. 15-21.

The Cowboy Girl at the Baker played to fair business 1-7. The Merry Grafters 8-14.

The Imperial Russian Dancers were the headliners of a very good bill at the Orpheum 2-8; other acts included Mlle. Camelle Ober, Frank Morrell, Galetti's Simian Circus, Mignonette Kokin, Marie Hart, and Billy Hart and Gus Onslow Trio, all pleasing.

Lind heads the bill at the Majestic 7-13, other acts being Charles Wayne and co., the Five Columbians, Joseph Ketler and co., Seymour and Robinson, and Prince and Galgano; business big.

W. EARL ALKIRE.

COLORADO SPRINGS.—GRAND (S. N. Nye): James T. Powers presenting Havana 10 to S. R. O.; Mr. Powers perfectly delightful as usual, and had most excellent support; co. good in voices, looks, action and costuming. The Isle of Spice 16.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): Sarah Bernhardt 5; crowded house. Blanche Ring followed 6, 7 to big business in The Yankee Girl. Citizen Lew Dockstader (twice) 10 in up-to-date minstrelsy, made two large audiences forget their troubles. He appeared in each act, and, as usual, his local hits were to the point and funny, particularly applicable here, as Lew belongs to the famous Hartford Alumni of thespian celebrities. The Russian Dancers, with special orchestra, when greeted by a brilliant representative audience 11, that filled every seat and box and left many standing, with their original entertainment that was alike musical and beautiful, and presented with great care as to every detail of scenery and costume. The dancing of the principals, Anna Pavlowa and Mikail Mordkin, was remarkable in dramatic interpretation. The renowned tenor, Bonci, 12. Edmund Breese 13, 14. Boston Symphony 16. Bessie McCoy 17, 18. Hammerstein's Mastro 19-21.——POLI'S: George M. Cohan's The Governor's Son was revived in its original sketch 9-14, with a well-balanced bill filling in to good business.——At the HARTFORD and SCENIC the usual attractive programme was well patronized.

A. DUMONT.

NORWICH.—POLI'S (J. W. Rusk, res. mgr.): Girls was given for the fifth week of the Poli Players, being presented 9 to a crowded house both matinee and night. Gertrude Perry, Sue Fisher, and Kate West as the Girls acting in a most vivacious manner. Robert Le Sauer, the talented leading man of the co., had a congenial part as Edgar Holt, his presentation being bright and clever, as all his work is. Laurence Dunbar, S. F. Calras and the remainder of the cast were up to the high standard set by this admirable co., while the staging was new and complete and the whole production showed careful preparation. Sherlock Holmes 16-21.——AUDITORIUM (Harry Shannon): A good bill, consisting of Crimmens and Gore, Hamilton and Massy, Jack Van Epps, and Mr. and Mrs. Jack McGee in the skit, A Visit to a Department Store, with several reels of new pictures; business very good 9-16.

STAMFORD.—ALHAMBRA (John Ravold): The Forbes Stock co. presented The House of a Thousand Candles 9-14 to excellent business. Gus Forbes as Bates presented still another view of his extreme versatility, and Miss Wayne as Marian was all that could be desired. Hal Brown made an excellent Jack Gleneara and Frank Fielder gave the true Erin twist to Larry. John Ravold is fast making a reputation here as one of the best character men this old town has ever seen. Colleen Bawn 16-21.

NEW LONDON.—LYCEUM (W. T. Murphy): Katz-Phelan Opera co. closed very successful week 7; co. excellent. Leah De Lacy opened 10 in Leah Kleschna to good business. Other plays: An American Widow. The Writing on the Wall, The Prince of Liars, The Test, and Mrs. Temple's Telegram; plays very well presented. Sidney Drew in Billy 16. Marie Cahill 23. Lew Dockstader 28.

WATERBURY.—POLI'S THEATRE (Harry Parsons): Blanche Ring in The Yankee Girl 5 filled the house with a well-pleased audience. Douglas Fairbanks and his excellent co. in The Cub 6 pleased. Dockstader's Minstrels 13.——JACQUES (V. Whitaker): Rice, Green, Willie Archie, the Three Demals, Cotter and Boulden, Golden and Hughes, the Gazelli Sisters, and Rosina Casselli with her trained dogs 9-14 are pleasing large audiences.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Motion pictures 5; good business. Douglas Fairbanks in The Cub 10 pleased fair house. Martin's U. T. C. 14. The Toymakers 17. Keeney's P. S. McMahon motion pictures and vaudeville 9-14 to good returns.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Yale Stock co. 5 in A Jealous Wife, Hello, Bill; Princess of Patches, The Traveling Man; fine cast; delighted large audiences. The Toymakers 14. Sidney Drew in Billy 17. Warren Wade Stock co. 26-28.

DANBURY.—TAYLOR'S OPERA HOUSE (F. J. Martin): The Time, the Place and the Girl 5; fair co.; good business.

DELAWARE.

WILMINGTON.—AVENUE AMUSEMENT CO. (Canness and Edwards): Trilby 9-14. The Prince Chap 16-21.

GEORGIA.

ATLANTA.—GRAND (Eugene L. Perry): Madame Nasimova and excellent co. played to good business Dec. 26-28. Walker Whiteside and good co. in The Melting Pot 29-31 to good business. The Merry Widow co. drew large audiences 2-4; Mabel Wilber was very good in title-role; Charles Meakin as Danilo was well received. Cast as follows: Ivy Scott, E. E. Graham, Harold Blake, Charles W. Kaufman, E. P. McGirr, Jerome E. Lainch, F. J. McCarthy, Leona Brandt, Fred Frear, Mimi Olton. The Lottery Man, with William Rosell in the name part, was well received 5-7; excellent co. as follows: Lucia Moore, Francis J. Gillen, Sadie Harris, May Anderson, Vivia Ogden, May Donohue, and Fred Calvin. Paul Gilmore and excellent co. in The Bachelor 9, 10; played to fair business. Viola Allen in The White Sister 12-14. The Girl from Rector's 16, 17.——ORPHEUM (Homer F. Curran, res. mgr.): The Arcadian co. scored a hit before a delighted audience 27, 28, leading members were: Ruth Thorp, Alice Russon, Vernon Davidson, Johnny Osborne, and Gilbert Childs. Kyrie Bellew was the attraction 2, 3 in Raffles, playing to good business. Gladys Hanson was the leading lady. George Evans' Honey Boy Minstrels was greeted by large and enthusiastic audiences 9, 10. James J. Corbett, interlocutor and monologue, was well received; George Evans made a decided hit as "Snowball Livingston." Seven Days 11, 12.——LYRIC (H. L. De Give, res. mgr.): For week commencing 26 Arthur Donaldson and fair co. in The Wanderer; Mr. Donaldson's singing was main attraction; played to fair business. For week beginning 2 Beulah Poynter and co. in The Little Girl That He Forgot; as an emotional actress Miss Poynter has decided talent. John Bowers as leading man was well received.

MACON.—GRAND (D. G. Phillips): Paul Gilmore in The Bachelor 5 to medium business. Madame Nasimova in Little Eyolf 6 and A Doll's House 7; magnificently presented to disappointing audiences. Seven Days 9 pleased fine house. George Evans' Honey Boy Minstrels 11, with matinee, played to good patronage. St. Elmo 12. Black Patti 13. The Girl from Rector's 14. Viola Allen in The White Sister 16.

ROME.—OPERA HOUSE (Joe Speisberg): Walker Whiteside in The Melting Pot 5; excellent, to good business. Cow and the Moon 6; fair co. and business. Black Patti 10. Viola Allen in The White Sister 11. Girl from Rector's 14. Manhattan Opera co. 19, 20.

BAINBRIDGE.—GRAND (W. J. Brackin): Manhattan Opera co. in Mascot, 3; Chimes of Normandy 4; Bohemian Girl 5; all well patronized; excellent co.; audience highly pleased. Uncle Reke 9. Thomas Dixon, Jr., in Sins of the Father 8, if advance sale warrants.

AUGUSTA.—GRAND (Richard B. Tant): The Starkey Players 9-14; pleasing performances to good houses, presenting Mrs. Temple's Telegram and East Lynne, George Evans' Minstrels 12. The Firing Line 12. The Spendthrift 13.

IDAHO.

BOISE CITY.—PINNEY (Walter Hunderhall): A Stubborn Cinderella 4, 5; big co.; splendid scenery and costumes, and the production pleased well filled houses. The Marriage of 7; small co., but all actors seemed well fitted for each part; drew big, enthusiastic and well pleased audiences. Symphony Orchestra 6. Boise Lecture Association 9, 11. Sheep Threads 13, 14. Honeymoon Trail 16.——ORPHEUM: Good offerings for past week; business.——OAKS, ROSE, LYRIC, BIJOU: Tents all doing well.——NEW BOISE: Drawing big crowds.

ILLINOIS.

OAK PARK.—WARRINGTON THEATRE (George M. Gatts): Grace Hayward and the Players in stock 9-14 in The Ghetto; full co.; excellent; business good. Forty-five Minutes from Broadway 16-21. Miss Hayward's Ann Veronica was powerful and correct. Mr. Dix gave an impressive John Van Buren. As Martin Burch Mr. Wallace gave strong delineation of Wall Street plunger. The comedy characters of Mr. Knox were finely developed by Mr. Gatts. Mr. Redding gave a clever read of Martin Van Buren. Mr. Scott in the Franklin Dunn role had nothing to be desired. The Alien Business was one of Mr. Poulter elicited much applause. Other members of co. were fully up to the standard of excellence. ITEMS: Gowns worn by ladies in the cast were the most beautiful seen at the Warrington this season.——Jan. 3 Miss Hayward and Manager Gatts presented Oak Park Bowling Club with a handsome Team a beautiful silver loving cup in recognition of winning championship of [illegible]. W. H. Sharp, formerly [illegible] of the Fadette Orchestra, gave [illegible] recent picnic circular trip of Oak Park Club.

SPRINGFIELD.—MAJESTIC (C. E. Hickey): In Panama 11; good co. and business. Polly of the Circus 12; excellent co.; good business. The Man of the Hour 13; fine co.; good business and excellent co. in Miss Annabel 14; good business. The Commuters 16; excellent co.; good business. Dividends 17. Who Owns Broadway 18. Jr., in The Arcadians 19. [illegible] (musical comedy) 20. [illegible] dame Sherry 21. Mrs. Wiggs of the Cabbage Patch 23. The Sweetest Girl in Paris 24.

BLOOMINGTON.—CHATTERTON (C. A. Takee): Polly of the Circus 11; fine co.; light business. Himmelein's Minstrels 12; fair co.; fair business. Eleanor Gates' The Poor Little Rich Girl 13; fine co.; good business. Eileen in Reno 14; fair co.; fair business. Fiske in Rector 16; fair co.; fair business. In The Man Who Owns Broadway 17; fair co.; fair business. The Magician 18. Lilian Russell in Wife of a Singer 19.——AUDITORIUM (C. E. Hickey): Prince of Pilsen 6; small co.; poor business. Baker in The Flirting Princess 11; fair co.; fair business. Isham's Virginia 12; fair, to light business. My Cinderella Girl 13. Jessie Bonstelle Stock co. 16-21. The Cuban Musical co. 21.

ELGIN.—STAR (Tobias and Pyfer): Howe's pictures 5, 6, 7; good business and pleased.——GRAND (C. W. Hill): Lower Berth 12; good co.; good business. Dr. Lyons at night. Vaudeville 9-14; fair co.; fair business. Art and Thomas' co. Reporter's Love Story 16. Kilroe, Douglass and Flint in The Two Roses. Last half: Flying Wards. Mitchell and Gilbert. Bill Du Vall. Five Musical Mathews. Guy Bates Post in The Manager 17, and [illegible]ville that night will be given at the Star.

QUINCY.—EMPIRE THEATRE (W. L. Busby): Madame Bohumen-Kotek 4; style and fashionable audience. The Cub 5; good co.; satisfaction. The Commuters 6; fair co.; pleased house. Robert Hilliard in Alimony 7; pleased. Dividends 10. Louis Mann in The Cluster 11. The Shoemaker 14. Beauty of Greenwich 18.

HOTEL METROPOLE
DENVER, COLORADO
Absolutely fire-proof throughout. American and European. Located in down building with Broadway Theatre.
Headquarters for, and Special Rates to, Theatrical Profession

Madame X 16. Walker Whiteside in The Melting Pot 18.

ROCK ISLAND.—ILLINOIS (R. H. Taylor): W. C. U. Minstrels (local) 3 to good house. Paid in Full 7; good co.; deserved better house. A Messenger Boy 8 pleased big house. Beverly of Graustark 10. The Bavarians 20. Madame X 22. Aborn Grand Opera co. 29.——MAJESTIC (J. P. Quinn): Good bill for week of 2, headed by May Casey, and including the Piccolo Midgets.

CANTON.—OPERA HOUSE (J. W. Gosnell): Wizard of Wiseland Dec. 30 pleased fair house. The Lady and the Outlaw 2; poor co.; to fair house. Missouri Girl 9; fair co., to small house. A Coon's Engagement 16.——ITEM: Manager Gosnell has new picture machine, and will conduct a 5-cent show here at this theatre.

AURORA.—GRAND (Charles Lamb, res. mgr.): Mrs. Herbert L. Flint 2-8 to usual business. Guy Bates Post in The Nigger 11. Howe's pictures 12. U. T. C. 14. The Girl and the Outlaw 15. The House of a Thousand Candles 19. Baby Mine 21. Port of Missing Men 22. Miss Nobody from Starland 29.

ROCKFORD.—GRAND (Hugh Flannery): The Commuters Dec. 26, matinee and evening, delighted good houses. A Messenger Boy 27; good house. Lower Berth 13, matinee and evening, 2 pleased good houses. Adelaide Thurston in Miss Ananias 5; good house.

BELVIDERE.—DERTHICK'S OPERA HOUSE (Loop and Dysart): Stetson's U. T. C. 5; good, to fair house. Jolly Widows 6; poor, to fair house. Winninger Stock co. 23-28 canceled. House of a Thousand Candles 20. The Cubans 25.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): The Sherman Stock co. in repertoire 1-8, in The Village Vagabond, Her Only Sin, The Man from Arkansaw; medium business and satisfaction.

MORRISON.—AUDITORIUM (A. R. Lewis): Thomas E. Green (Lecture Course) 4; very good; full house. The Messenger Boy 6 pleased light business. Kidnapped for a Million 10.

MARION.—ROLAND (C. F. Roland): Sherman Stock co. 2-7; good performances and small business. W. M. Cushman in The Toymaker's Dream 9-11.

PRINCETON.—APOLLO (E. L. Belden): A Messenger Boy 7 pleased a fair house. Howe's pictures 10 pleased a full house. Cuban Musical Comedy co. 23.

TAYLORVILLE.—ELKS' (Jerry Hogan): Paul G. Baxter's illustrated lecture, Behind the Bars at Joliet, 7; excellent entertainment, to capacity business. Taylor Stock co. 16-21.

STERLING.—ACADEMY (George Olmstead): A Messenger Boy 6; poor attraction; light business.

INDIANA.

INDIANAPOLIS.

The Fascinating Widow Charmed S. R. O. Business—Victor Moore Well Received.

Julian Eltinge in The Fascinating Widow fascinated and charmed S. R. O. audiences at all five performances at English's 2-4. He more than sustained his reputation as a model impersonator of stunning women and was the talk of the town during and following his engagement here. A more dainty and charming dance than Ruth Mayclife could scarcely be imagined for the part of Margaret. A capable supporting co. included Edward Garvie, James E. Sullivan, Charles W. Butler, James Spottswood, Gilbert Douglass, June Mathis, Nina Blake, and Carrie Perkins.

Following 5-7 came Victor Moore in his latest musical comedy, The Happiest Night of His Life, which is only a few weeks old, but if the enthusiastic reception it met with here is any criterion, especially at the last two performances, when a number of changes had been made, its success is assured. Besides the star, who is popular and too well-known to need further comment, was a first-class co. of people who can both sing and act, including a small chorus of excellent voices. Enough tuneful music for two offerings put it far above the average musical comedy. The fun making was in the able hands of the star, Junie McCree, Phil Ryley, Joseph Marba, and Sally Stembler, and the most pleasing of the dances were those of dainty little Gertie Vanderbilt and Jack Henderson, who carried off a large share of the honors. Annabelle Whitford scored as the widow, especially in her songs and in the duet, "Oh, You Chicago, Oh, You New York," with Mr. Moore. Mae Phelps and Julia Ralph were pleasing in small roles.

Henrietta Crosman in Anti-Matrimony 10, 11. Madame Sherry 12-14. German Peasant Players in repertoire 16-18. Raymond Hitchcock in The Man Who Owns Broadway 20, 21.

William Faversham opened the New Year at the Shubert Murat 2-4 in The World and His Wife, an artistic production of high order and a dramatic treat not soon to be forgotten. The beautiful manner in which Mr. Faversham read his lines made his work stand out prominently in a splendid supporting co., which included Julie Opp, H. Cooper Cliffe, L. Rogers Lytton, Frank Hollins, Lionel Belmore, Harry Redding, and Nina Herbert, all of whom were excellent. Margaret Illington followed 5-7 in The Encounter, a new play by Pierre Berton, which had been put on for the first time in Louisville the night before. A number of changes had been made en route to Indianapolis, and owing to the lack of rehearsal and several unfortunate mistakes, such as ringing down the curtain in the middle of a speech, etc., the performance here can hardly be judged fairly. Miss Illington received much encouragement and applause. Of the co., Edward Mawson, David Edwin, and Louise Arnold were especially good. Madame Troubadour 9-11. H. B. Warner in Alias Jimmy Valentine 16-21.

The success of Little Johnny Jones was so great at the Majestic last week, as put on by the Arvine-Renton Players, that it has been continued this week, 9-14, which is the first time in the history of stock here that such a thing has been done. Even with two extra matinees last week, the patronage was such that it encouraged the management to repeat the Cohan show. George Arvine as the Unknown does a clever piece of work, and Frank Jones in the title-role and Louise Dunbar as Goldie Gates come in for a share of the honors. In the Palace of the King 16-21.

In Panama, with the Klein Brothers, Sibyl Bronson and others, pleased the Park patrons 5-7. Thurston opened a week's engagement 9-14 to a S. R. O. house, with a performance full of lively interest, consisting of his old tricks and many new ones. He is assisted by Theodore Bamberg, shadowlist. The Girl from Rector's 16-21.

Tortajada in the Adventures of a Toreador, headed the bill at Keith's Grand 9-14. Flanagan and Edwards in On and Off, and Lou Anger won the applause honors. Jessie Browning, Dick the Canine Penman, Johnny Small and His Small Sisters, Schaar-Wheeler Trio, and The Police Inspector, well acted by Scott Siggins, Josephine Foy, Sophie Barnard, Louis Dressler, and Fred A. Turner pleased.

Members of the Commercial Club and a few others were guests of the management of the Majestic at the full dress rehearsal of Little Johnny Jones night 8.

Hollis E. Cooley was in town last week and visited the Faversham performance at the Murat.

George W. Lederer, producer of The Happiest Night of His Life, in which Victor Moore appeared at English's last week, was in Indianapolis watching the performance and conducting special rehearsals preparatory for the Chicago run which followed the engagement here.

PEARL KIRKWOOD.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): The Rosary 2, 3 pleased fair houses. McLean Stock co. 4-7 in The Girl We Love, North Carolina Folks, Out of the Fold, The Street Singer; good co.; fair business. E. M. Newman's Travel Lecture 11. Helen Ware in The Deserters 21. Lower Berth 13 16.——AUDITORIUM (Harry G. Sommers): Howe's moving pictures delighted two large houses 2. Billy the Kid to fair house 7. Moulin Rouge Girls 9. The Soul Kiss 14. Francis Wilson in The Bachelor's Baby 25.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in Alabama 2-8. The Three of Us 9-15.

GOSHEN.—JEFFERSON (Harry G. Sommers): P. G. MacLean Stock co. presented Out of the Fold (matinee), South Carolina Folks, and The Girl I Love 2, 3; very satisfactory, to light attendance. The Rosary 4 pleased small business. Drawing of lecture course seats 5. Thomas E. Green on The Twentieth Century (lecture course) 6; gave universal satisfaction to good audience. Sterling Stock co. 9-14; opened in A Yankee Hustler to fair patronage. Lower Berth 13-18. The Man of the Hour 20; canceled. The Wolf 27; changed date to March. The Man on the Box 28. May Robson 30.

EVANSVILLE.—NEW MAJESTIC (Henry Meyers): The Flirting Princess 5 drew well, matinee and night. The Wizard of Wiseland 8, 9 to good house 8; fair 9. Walker Whiteside 11. The Blue Mouse 13, 14.——WELLS' BIJOU (Charles Sweeton): Madame Sherry 8, and matinee, to capacity houses. Flint 15-21.——ITEM: The orchestra of the Majestic went out on a strike during the performance of The Flirting Princess; situation still unsettled. The play was given with piano accompaniment only.

UNION CITY.—UNION GRAND (S. J. Fisher): May La Porte Stock co. Dec. 26-31, in One Girl in a Thousand, Just Plain Mary, Broken Hearts, Dorothy Vernon of Haddon Hall, Heart of a Hero, Brother's Revenge, Nance Stair, and The White Trail; excellent satisfaction, to big business. Puck's Bad Boy 2; failed to please. Derby Day in Coontown 7; poor, to fair business. An Aristocratic Tramp 12. Grahame Stock co. 16-21.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer): Oberlin Glee Club Dec. 21; fine concert, to fair house. Call of the Wild 28; excellent, to good house. The Climax 4 delighted good house; without exception the most satisfactory entertainment ever put on here. The Rosary 10 to good house; performance was excellent. Lecture Course 20. The Newlyweds 21. Cat and the Fiddle 31.

HAMMOND.—TOWLES OPERA HOUSE (J. W. Wingfield): The Girl from Rector's Dec. 31; very good co. Lower Berth 13 1; good business matinee and night. The Squaw Man 2; good. Royal Welch Choir 3. The Man on the Box 4; very good co.; poor business. Moulin Rouge Girls 6. Billy the Kid 8. Mrs. Herbert L. Flint and co, hypnotists, 9-14.

LOGANSPORT.—THEATRE NELSON (Mayme L. Cox): The Wolf 2; good co., to fair business matinee and night. The Lottery Man 3 pleased large house. The Squaw Man 4; good co.; fair business; deserved packed house. The City 5. Three Weeks 7.——BROADWAY (George Heimlich): The Gladys George Stock co. 2-., pleasing good business nightly.

VINCENNES.—OPERA HOUSE (W. W. Willis): Madame X 7, matinee and night; good houses. Walker Whiteside in The Melting Pot 12. Lion and the Mouse 14, matinee and night. The Blue Mouse 16. De Wolf Hopper and Louise Dresser in The Matinee Idol 27. The Wolf 30.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt): The Lottery Man Dec. 30, 31; business and attraction fair. Miss Nobody from Starland 1, 2; business great and well pleased. In Panama 3, 4; business fair. Howe's pictures 7, 8. Mrs. Fiske in Becky Sharp 9. Madame X 10.

ANDERSON.—OPERA HOUSE (J. C. Hennings): My Cinderella Girl 5; good business. Miss Nobody of Starland 6; performance good. The Girl and the Stampede 11; matinee and night pleased well-filled house. Rosary 12. Walker Whiteside 13. Mrs. Fiske 17.

LA PORTE.—HALL'S THEATRE (Wilbur J. Hall): Sterling Stock co. Dec. 29-31 opened to S. R. O. Plays: One Girl in a Thousand, The Girl Over the Hills, The Man Outside, Chauncey Olcott 12. The Girl from Rector's 17. Henry Woodruff 23.

RICHMOND.—GENNETT (H. G. Sommers): Jumping Jupiter 9; Richard Carle, with Edna Wallace Hopper and good co. pleased capacity. Mock Trial 11 (local); given by Y. M. C. A.; pleased large house. Ita, mentalist, 13-14. MacLean Stock co. 16-21. Madame Sherry 23.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): The Man on the Box 5 to poor house. Moulin Rouge Girls 7 to fair house. Lower Berth 13 10 drew good house. The Flirting Princess 16.

HUNTINGTON.—THEATRE (H. E. Rosebrough): The Rosary 7; very good business; excellent satisfaction. U. T. C. 9 to S. R. O. Soul Kiss 13. Third Degree 14. Man on the Box Feb. 1. Sherman Stock 6-11.

ANGOLA.—CROXTON OPERA HOUSE (Charles Elza): The Rosary 6; excellent co., to good business. Eugenia Blair in The Light Eternal 13. Fisher Stock co. 19-21. Bartlotti Concert co. 30. The Man on the Box 31.

FRANKFORT.—BINN THEATRE (Langebrake and Hufford): Miss Nobody from Starland 4 pleased large audience. U. T. C. co. 11. Lower Berth 13 12. Peck's Bad Boy 14. Keith Stock 16-22.

ALBION.—OPERA HOUSE (Anthony G. Kimmell): Stars and Stripes, by George H. Hoskyns (local talent); good, to fair house, 4. The Newlyweds 18.

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Vincent, James, Edward Vroom, T. S. Van, Frank Vail.
Woodworth, G. M., E. L. Walton, Gordon Whyte, Louis Wolford, S. H. Wallack, L. Washburn, Harry C. Wesley, Fred Walder, John Webber, Max Winkle, Floyd White, Henry Weaver, Franklyn Whitney, Geo. H. Weston, E. G. Wilson, Fred G. Williams.
Ziegfeld, W. K.

NOBLESVILLE.—GRAND (L. Wild): Culhane's Comedians 9-14. Reaping the Harvest 9 pleased capacity.

WABASH.—EAGLES (H. S. Logan): U. T. C. 7, matinee and evening, pleased capacity both performances.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl): The Rosary 21. The McClain Stock co. 23-28. Gladys George Stock co. 30-Feb. 4.

IOWA.

DES MOINES.

The Fortune Hunter Pleased Good Business—The Record of the Week.

With the opening of the Iowa Legislature the Des Moines theatre season took on new life. On Monday the Thirty-fourth General Assembly convened and on the same day, 9, began a series of star attractions at Foster's Opera House, while the other theatres held their own in entertaining the solons and their wives and daughters as well as the regular patronage of the local theatregoing public.

The prelude to the busy week started Sunday, 8, when the Mountain Ash Male Chorus gave a sacred concert at Foster's. On 9 and 10 The Fortune Hunter pleased large audiences at Foster's. Lillian Russell in In Search of a Sinner proved a good drawing card 11, while Blanche Walsh made her annual visit to Des Moines the last two days of the week in The Other Woman. Miss Walsh was supported by a co. which included George W. Howard, formerly leading man for Mary Mannering, Anna Cleveland, Zora Lawrence, etc.

Shenandoah was selected to introduce the legislators to the attractive qualities of the Princess Stock co. The management made a creditable effort to live up to the promise, "the biggest production ever staged in this theatre, and the most stupendous military play ever produced in Des Moines." Sixty soldiers from Fort Des Moines took part in the famous battle scene.

The Grand held one attraction for the entire week 8-17. The Shoemaker, with Harry Fields in the title-role. The Orpheum continued to draw most satisfactory houses with a good bill, which had for the headline act Ida O'Day in a new character study called Cinders.

H. M. HARWOOD.

DAVENPORT.—BURTIS OPERA HOUSE (Shubert, Cort and Kindt): Barriers Burned Away 8; very good performance, to light business. McFadden's Flats 7; fair, to good-sized audience. The Nigger 8, presented by a very capable co., including Guy Bates Post; satisfactory, to a fair house. The City 12. Alice in Wonderland 13, 14. The Messenger Boy 15. Louis Mann 20. Madame X 24. Goddess of Liberty 29. Aborn Grand Opera co. 30.——GRAND OPERA HOUSE (D. L. Hughes): The Fortune Hunter 11. Lillian Russell 18. Blanche Walsh 18.

WATERLOO.—SYNDICATE THEATRE (A. J. Busby): Beverly 7 pleased fair house. Louis Mann 18.——WATERLOO (A. J. Busby): McFadden's Flats 8 pleased good business; piece has been improved this season. The Girl in the Kimono 11. Lillian Russell 13.——CRYSTAL (J. Jolly Jones): Doing fine business; S. R. O. sign put 7.——ITEM: Herbert Parker has again signed up as manager of Electric Park for the coming season.

CRESTON.—TEMPLE GRAND (Carl Davenport and Roy Emmerson): The Girl in the Kimono 5; good co., to packed house. Martin Vaudeville co., with m. p., 6, 7; fair co. and houses. Howard Stock co. 9-14. Paid in Full 16. J. O. Bussard presenting Little Buck Shot (local talent) 20; cast will include J. O. Bussard, Thurman Wilson, Jack Antone, Harold Brightman, Homer Petit, Will Osborne, J. O. Brittain, Katherine Haley, Laura Brown, Helen Mackin, and Josie McFarland.

LETTER TO THE EDITOR

The Art of Acting.

NEW YORK, Jan. 14.

To the Editor of the Dramatic Mirror:

SIR.—I always read THE MIRROR with interest, and saw the amusing statement made by Alison Shipworth, that it is not necessary to have a good voice to be a good actor. Show me an actor with a poor voice, and I will show you an inferior player. The voice is the medium of the actor, and should be trained and properly cared for. What would Salvini, Mansfield, Sothern, Marlowe, Bernhardt, Cushman, and many others be or have been without that beautiful organ? There should be a chosen committee for all people entering the profession, who should pass examination both in voice, stage deportment and reading properly (just as they do at the Paris Conservatory). Actors should receive better salaries than they do. Even the stage hands have a union, and if they don't receive their proper pay they quit work and stand together. Where will you find a company of actors who will stand by one another? If actors are supposed to have brains, and they must have brains, why do they allow stage-managers to teach them how to act, when they have never acted themselves, or have the same conception that the artist has? Stage instructors like Augustin Daly, David Belasco, and William Seymour are not born every day. Actors will never be thoroughly respected until they demand their rights.

Very sincerely yours
DAMON LYON.

CLINTON.—THEATRE (C. E. Dixon): Barriers Burned Away 4; good, to fair business. McFadden's Flats 5 pleased small house. Breckenridge Stock co. opened 6, matinee and night, to good business. Change of bill nightly. Beverly 9 pleased good house. Breckenridge Stock co. continues to draw good business 10 and 11.

MARSHALLTOWN.—NEW ODEON (J. Rockford): Beverly 6; fair co. and house. A Village Postmaster 8; fair co.; drew well. The Girl in the Kimono 9; good co.; pleased good house. Lillian Russell in InSearch of a Sinner 12. The Cow Puncher 15. Louis Mann in The Cheater 17. Abram-Engram Opera co. 23.

DUBUQUE.—GRAND (W. L. Bradley): Barriers Burned Away 5; good show and business. Kidnapped for a Million 8, matinee and night, drew full houses. The Fortune Hunter 12 (big advance sale). Lillian Russell 14. Howe's pictures 15, 16. Bright Eyes 19. Aborn Grand Opera co. 25.

OSKALOOSA.—MASONIC OPERA HOUSE (Busby Brothers): Graustark 13. The Cow Puncher 14. Howe's Careless Cupid co. (home talent) 16, 17. The Goddess of Liberty 25. Madame X 26.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister): Tempest and Sunshine Dec. 31; fair house. Paid in Full 6; big house; best of the season. The Fighting Parson 13.

SPENCER.—OPERA HOUSE (Franklin Fiorte): The Candy Girl 11. Hilliard Wight 12. Barriers Burned Away 25. Farmers' Institute 26-28.

FORT DODGE.—ARMORY THEATRE (William P. Dermer): Barriers Burned Away 11.

PERRY.—OPERA HOUSE (A. W. Walton): Paid in Full 5; excellent co.; delighted a good house. Hans and Nix 9.

KANSAS.

TOPEKA.

Florence Webber Received Good Support—Stock Notes.

The Climax at the Grand 2 played to good business, with Florence Webber in the principal part. Miss Webber made a hit as Adeline Von Hagen, receiving good support from the balance of the cast, which included Thomas Sinclair as Dr. Raymond, Arthur Cogliser and Chester Barnett. Mr. Cogliser's work was exceptionally good, proving himself a character actor of some ability. Miss Webber seems particularly adapted for her role in The Climax, and with her charming personality won the approval of her audience. The Kissing Girl 17. The Newlyweds 20, 21. Russian Dancers Feb. 3.

The North Brothers' Stock co. at the Majestic presented Northern Lights, a military bill, with Harry North in the leading male part, and Genevieve Russell playing the leading feminine role. The piece was well handled, particularly in view of the fact that Ruth Robinson, who has an important part, is just recovering from a severe illness.

The Novelty Vaudeville Theatre featured The Operator, with Floyd Moore and Rosina Zolesky. John and Winnie Henning, Edith Hanley and Le Fillier handled their acts very well, forming a very satisfactory bill.

F. H. WILSON.

WICHITA.—CRAWFORD (E. L. Martling): De Wolf Hopper in 9 Matinee Idol 4, with Louise Dresser, delighted capacity house. Frederick Warde in Julius Caesar 5 pleased fair house. The Kissing Girl 16. Adelaide Thurston in Miss Ananias 17. Polly of the Circus 18. Max Figman 23. Madame X 26.—AUDITORIUM (J. A. Wolfe): Blanche Walsh in The Other Woman 7; good attraction, to large house. The Girl in the Taxi 9 pleased a capacity house. Madame Marcella Sembrich 11. The Wolfe Stock co. in The Great Divide 12-14.—PRINCESS (L. M. Miller): Manuel Romain and co., Tetsuwari Troupe of Japs, Berini and Berini, Coogan and Parks, Steely and Edwards made up an excellent bill 9-14; business good.

HUTCHINSON.—HOME THEATRE (W. A. Lee): A Texas Ranger 2; good co. and business. Frederick Warde in Julius Caesar 4; Mr. Warde as Brutus was received with an ovation; Ernest Warde as Cassius and Andrew Rogers as Marcus Antonius were strong; fine co.; deserved much better house. Blanche Walsh as Eleanor Gates in The Other Woman 6; S. R. O.; Miss Walsh was applauded from first appearance on stage; much credit is due Anna Cleveland, for in her part as Mrs. James Harrington she played to perfection; George W. Howard as the husband and Nellie Butler as Mrs. Harriet Varnum were both well received.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn): The Golden Girl Dec. 26; good cast; pleased good house; Leona Watson a favorite here. De Wolf Hopper in The Matinee Idol 8; first-class attraction; pleased capacity; Mr. Hopper and Miss Dressler both received big ovations. The Goddess of Liberty 14.

SALINA.—CONVENTION HALL (J. A. Kimball): The Golden Girl Dec. 27 pleased large house. De Wolf Hopper and Louise Dresser in A Matinee Girl 5; made a big hit; Miss Dresser's song, "Take a Look At Me Now," caused many encores. The Goddess of Liberty 13. The Wolf 14.

PITTSBURG.—LA BELLE THEATRE (C. P. Whyte): The Marie Russell Musical Stock co. 1-9; co. and business fair. Le Brun Opera co. 12. The Wolf 15. Graustark (matinee), Beverly (night), 21. Polly of the Circus 22. Newlyweds and Their Baby (return) 26. Walker Whiteside in The Melting Pot 28. St. Elmo 29.

LEAVENWORTH.—PEOPLE'S (Phil Alexander): Mildred B twice done fairly well and pleased immensely.—ORPHEUM (M. B. Shamburg): The best of vaudeville continues to draw fine at this popular resort.

COLUMBUS.—McGHIE'S THEATRE (W. B. McGhie): The Climax Dec. 28 pleased good business. The Boss of K Ranch 29; light attendance. St. Elmo 31; good performance, to fairly good business. The Wolf 19.

CONCORDIA.—BROWN GRAND (E. V. D. Brown): De Wolf Hopper, with Louise Dresser, in The Matinee Idol 7; excellent co., to S. R. O. Mr. Hopper and Miss Dresser repeatedly encored. Goddess of Liberty 13.

FORT SCOTT.—DAVIDSON (Harry G. Brnich): The Climax 4; pleased a fair-sized house. Walker Whiteside 25. Howe's pictures 31. Paid in Full Feb. 7. The Lion and the Mouse 16. The Traveling Salesman 22.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill): Mildred B; fair co.; poor house.

HOLTON.—PERKINS (F. W. Johnston): St. Elmo 7 pleased capacity.

KENTUCKY.

LOUISVILLE.

Mrs. Fiske Cordially Welcomed at Macauley's—Good Week for the Burton Stock.

The engagement of Mrs. Fiske closed at Macauley's 7. A series of brilliant audiences was attracted during her three nights' stay, and the elaborate presentation of Becky Sharp received the highest commendation of press and public. Particular comment was made concerning the general excellence of the supporting co. and the perfection of detail in the stage setting, enabling a production to be offered fitting the artistic efforts of the star.

Madame Sherry was the attraction at Macauley's 9-11, drawing excellent business. Ann Fasker scored an individual hit, her dancing and singing pleasing in a most marked manner.

Henrietta Crosman will finish the week at Macauley's in Anti-Matrimony, and will be followed by The Arcadians.

The Shubert Masonic had a big week 9-14 with Fritzi Scheff in The Mikado and Guy Bates Post in The Nigger, three nights each. Both drew good houses and won deserved approbation.

At the Avenue Eleanor Montell in At the Mercy of Tiberius proved a strong drawing card. Co. and scenic accessories adequate.

The Smart Set opens at the Avenue 15.

The Burton Stock co. had a satisfactory week 9-14 at the Walnut Street Theatre, presenting the farce Charley's Aunt, with Robert Wayne, Chester Devonde, and "Tubby" Haines in well fitting roles.

The week ending 14 was a successful one at the vaudeville houses. The Keith Mary Anderson offered a well balanced bill, with Al. Moison and the Thomas Ryan-Richfield co. featured. The headliners at Hopkins' were Manning and Butcher and Haydn Borden and Haydn.

Harry Hastings' Big Burlesque Show occupied the stage at the Gayety 8-14, and Pat White and his bunch of Gaiety Girls filled an engagement at the New Buckingham for same period. Attendance large.

David Bispham will give a return song recital at the Woman's Club 21.

Charles L. Hertzman, the advance representative of the Madame Sherry co., began his theatrical career in this city as an attache of the Buckingham.

Edwin Cleary, ex-actor, promotor of big business ventures, globe trotter and all around good fellow, a native Kentuckian, was one of the visitors of the week.

Louisville Lodge of Elks celebrated its twenty-seventh anniversary 10 with an elaborate banquet at Elks' Home. The feast was enjoyed by the entire membership of the lodge and many distinguished visitors, including Grand Exalted Ruler Garry Hermann of Cincinnati, who in his address paid a flowing tribute to Robert W. Brower, editor of the "Times," a Past Grand Exalted Ruler of the order and a man who numbers many friends among professional theatrical people. CHARLES D. CLARKE.

LEXINGTON.—OPERA HOUSE (Charles Scott): Mrs. Fiske in Becky Sharp 8; excellent performance; good business. Francis Wilson in Bachelor's Baby 6; big business and best of satisfaction. The Melting Pot 7; fair business. Frances Starr in The Easiest Way 9; capacity; great hit. Richard Carle in Jumping Jupiter 10; fair business; star overshadowed by members of cast.

HENDERSON.—PARK (R. B. Cook): The Melting Pot, by Walker Whiteside, ably assisted by a capable and well balanced cast, 10, was probably the strongest play ever produced in Henderson; Whiteside is considered the best actor who has appeared here. California Girls 11. Lion and the Mouse 12. Blue Mouse 19. My Cinderella Girl 24. Mam'selle 25. Squaw Man 26. Paul Gilmore 28.

PADUCAH.—KENTUCKY (Carney and Goodman): Madame X 4 with Mabel Montgomery and exceptionally strong cast; proved dramatic treat of season; business fine. Arizona 11. Blue Mouse 20. Squaw Man 21. Dudley Stock week 23. William Norris in My Cinderella Girl 25. Paul Gilmore 30.

FRANKFORT.—CAPITAL (J. M. Perkins): Harry Bulger in The Flirting Princess 3 delighted fair sized audience. Walker Whiteside, with a splendidly balanced co. in The Melting Pot 9, pleased a good house. The Wolf 16. Viola Allen 31.

OWENSBORO.—GRAND (Pedley and Burch): Madame X 3 drew small audience. Harry Bulger in The Flirting Princess drew a large and pleased audience 4. Herbert L. Flint 9-14; opening night, to large audience.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): The Blue Mouse 10 to big business; satisfactory performance. The Squaw Man 14.

SOMERSET.—GEM (Thatcher and Waddell): McDowell's Players 9-14.

LOUISIANA.

NEW ORLEANS.

Mabel Wilbur and Charles Meakins Made Hits—Rose Melville Popular Here.

The Merry Widow was the attraction at the Dauphine 8-14. This is its third annual visit to this city, and judging from the large and enthusiastic audiences present at every performance it has lost none of its popularity. Mabel Wilbur and Charles Meakins are more than satisfactory in the principal roles, and are supported by a thoroughly competent co. The orchestra and chorus gave most harmonious joint results and the colored waltz was encored repeatedly. Madame Nasimova in repertory 15-21.

Kyrie Bellew, supported by Gladys Hansen, presented Raffles at the Tulane 8-14. Mr. Bellew is always engaging and magnetic and his efforts this year are in keeping with the high standard established by him. No better Raffles can be imagined. Miss Hansen is winsome and capable and a most valuable leading lady. Rose Stahl in The Easiest Way 16-21.

The perennial Sis Hopkins, presented by the inimitable Rose Melville, was the bill at the Crescent 8-14. Big audiences greeted this popular play and actress and there is every reason to believe that this will not be the last or farewell tour of Sis Hopkins, as advertised. Cow and the Moon 15-21.

Herodiade was sung at the French Opera House 10 and La Boheme 12, and in both instances Mr. Layolle's troupe scored a success. Mlle. Trompette night 15.

The bill at the St. Charles Orpheum for 9-15 consisted of Top o' th' World Dancers, Bert Coote, comedian, Professor Apabie's Zoological Circus, Aubrey Pringle and George Whiting, singers, William Ferry, contortionist, Suzanne Rocamora, singer, Tom Waters in a pianologue and several high class motion pictures enhanced the bill.

At the American Music Hall 8-14, the features were: A sketch entitled That Annie Laurie Song, Bessie Leonard, comedienne, Kelly and Wilder in melodies, Arlington and Holston, dancers, W. K. McDermott, monologist, The Woman in the Cage, an illusion, and the Americagraph.

The Lyric is holding its own 8-14. The features were: The Fosters, trapeze artists, Hicks and Hicks, singers and dancers, Olive Crane, singer, Bert Fielding, monologist, and several motion pictures make up an entertaining bill.

J. M. QUINTERO.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Eli and Jane Dec. 31, matinee and night; poor co., to fair business. The House of a Thousand Candles 5; one of the best co. of the season; good house; well pleased. The Sins of the Father 12. The Fighting Parson 14. Married in Haste 15. Going Some 22. Classmates 28.—UNDER CANVAS: Nigro and Loos' Carnival co. (J. George Loos): Opened 8 at Crescent Park for one week.

LAFAYETTE.—JEFFERSON (C. M. Parkerson): House of a Thousand Candles Dec. 29; fair co.; poor business. Wood Sisters 1; good co.; poor business. My Cinderella Girl 4; very good co.; fair business. The Man, the Girl and the Game 7; very good co., to good business. Just Out of College 12. Sins of the Father 15. Classmates 22. The City 28.

MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): U. T. C. 5; co. fair; business good. Daniel Ryan in The Black Fox 6, 7; very attractive performance; co. good; two fair houses. La Mont's Funmakers in Boys and Girls and The Lady and the Prince 9, 10; drew good business; co. fair. The Soul Kiss 13. Sheehan Grand Opera co. 20. The Climax and At the Old Cross Roads later. Taylor Stock co. canceled.

PORTLAND.—KEITH'S (James E. Moore): Janice Meredith was the stock co. offering 9-14; Lois Downin in the leading role was a most captivating coquette, and with Sidney Toler won much applause. Mark Kent, Louis Albion, Joseph Lawrence, Margaret Keller, Belle D'Arcy, Robert Hyman, Blanche Frederici, and Ralph Lingley all did good work.

BANGOR.—OPERA HOUSE (F. A. Owen): Daniel Ryan in The Black Fox 4, 5 to poor business. Ott's Comedians 6, 7 in Boys and Girls and The Lady and the Prince; highly pleased four good audiences; co. and performance fine. Sheehan's Opera Troupe 21.

AUGUSTA.—OPERA HOUSE (Thomas H. Coddy): U. T. C. 6 pleased good house. The Black Fox 11. Boys and Girls 13. The Soul Kiss 17.

BRUNSWICK.—TOWN HALL (H. J. Given): Bert Lamont's Musical Comedy co. 11, 12. The Cricket on the Hearth (local) 20.

MARYLAND.

BALTIMORE.

Project for a New Stock Company—Attractions of the Week at the Theatres.

BALTIMORE, Jan. 16.—Chauncey Olcott in his new play, Barry of Ballymore, is at Ford's. Next week, Frank J. McIntyre and Gertrude Coghlan in The Traveling Salesman. The Girl of My Dreams will follow.

Henry W. Savage offers Excuse Me at the Auditorium. An excellent company is headed by John Westley and Ann Murdock. Others in the cast are Willis Sweatman, Lotta Alter, John Findlay, Scott Cooper, James Lackaye, Frank Manning, Edward O'Connor, Harry Kendall, Alonzo Price, Reta Stanwood, Grace Fisher, Ouida Bergere, Isabel Richards and Marguerite Sargeant. Next week, The Chocolate Soldier. Sothern and Marlowe will begin an engagement Jan. 30.

The Girl in the Taxi, with Carter De Haven, began a return engagement at the Academy. The company includes Jesse Millward, Laura Guerite, Fred Bond, John Glendenning, Fremont Benton, Morgan Coman, Jeanette Bagard and Frank Farrington. Frank Daniels in The Girl on the Train will follow.

Hanlon's Superba entertains the patrons of the Holliday Street, where it will be followed by At Cripple Creek.

Mary Hampton and company in Peggy head the bill at the Victoria.

Gus Edwards' Song Revue heads the Keith bill at the Maryland. Other numbers are: Mr. and Mrs. MacGreevey, Milo Belden, Hazel Chapple and company, Ford and Wesley, Three Macagno Brothers, Jeter and Rogers, with Pat Rooney and Marion Bent as an extra feature.

Dave Marion and the New Dreamland Burlesquers present a musical extravaganza, The Aviator, at the Monumental, where the Broadway Gaiety Girls will follow. Ginger Girls and Ed. Lee Wrothe are seen at the Gayety. Next week, Fads and Follies. A good bill headed by Spissell, Engle, Ladell and company in Scenes in a Restaurant is seen at the New Theatre. Harold Meade appears with the Boston Players in The Sign of the Four at the Savoy.

Local interests headed by J. H. Bascom Jackson, a member of the Baltimore bar, have acquired control of the Savoy Theatre on North Eutaw Street, and are now formulating plans to place there a stock company. The stage will be under the direction of De Forest F. Dawley.

HAROLD RUTLEDGE.

CUMBERLAND.—MARYLAND (William Cradoc, res. mgr.): Phil Ott's Comedians closed a two days' engagement Dec. 31; co. and business good. The Man on the Box 2, with John Meehan in the leading role; large business. Al. G. Field's Minstrels 6; excellent, to capacity; scenic effects high class and singing good. Creatore's Band 8. George Sidney, assisted by Carrie Webber, in The Joy Rider 10.

ANNAPOLIS.—COLONIAL THEATRE (Fred W. Falkner): Phil Ott Musical co. 5-7 to fair business. White Squaw 12. Lyman Howe's pictures 28. Man of the Hour Feb. 1. Morning Glories 4. Third Degree 11. Charles K. Chaplain Stock co. 13-18.

MASSACHUSETTS.

SPRINGFIELD.

Edmund Breese in The Scarecrow—Praise for Douglas Fairbanks—Rock Notes.

The Scarecrow, a wild, weird play by Percy Mackaye, was Edmund Breese's starring vehicle that in its second week came to the Court Square 9-11. Mr. Breese plays the devil repulsively in full Satanic costume (including a tail that will switch) in the first act, and in human guise in the other acts. The co. on is a good one, including Alice Fischer, Frank Reicher and Pola La Follette, who joined them here. The Russian Dancers, under the local management of W. F. A. Kaspel, packed the theatre 12, and Pavlowa, Mordkin and their light footed assistants got applause galore. The Springfield verdict concerning Douglas Fairbanks in The Cub 13, 14, was the same as encountered elsewhere. It is a lively, amusing entertainment and Fairbanks is a real star in such a play. Curtain calls were hearty and repeated. Coming are Boston Grand Opera co. in Carmen 19, The City 20, 21, Marie Cahill in Judy Forgot 24, 25 (the first night being Shriners' night), Bessie McCoy in The Echo 27, 28. New York Symphony Orchestra 31.

Poli's continues to be filled twice daily with the popular bills presented by Manager Bowles. The bill 9-14 had the Pianophiend Minstrels for a headliner, with Kramer and Spillane, sensations; Cooney and Harvey, singers, Clay and co. in The Grafter; the Primrose Four; Patsy Doyle, comedian, and the Montrose Troupe of tumbling acrobats.

The Keiths-Denver Stock co. closed at the Gilmore 7. Nothing else to say, except, though Manager Sinn has employed dramatic talents to have burlesque panic cost, somehow. This, intermitted with half weeks of drama, was the only policy that has paid at this house.

A new theatrical firm, to be known as the B. F. Shea Theatre Co., was organized this week, with Edwin G. Gardner, president; B. F. Shea, treasurer, and Charles J. Garrity, secretary. The Gardners are members of the Gilmore. The firm will control the Academy Theatre, Bridgeport; the Vaudette, Hamden Tasmian; the Manchester (N. H.) Opera House, the Holyoke Opera House, and the Franklin Square and Worcester Theatre in Worcester. The firm will have New York offices in the Times Building.

EDWIN DWIGHT.

FALL RIVER.—ACADEMY (George A. Wiley, res. mgr.): Sidney Drew in Billy 10 presented by a strong co. Mr. Drew as Billy has a part that fits him like a glove. Anne Sutherlaugh made a charming Beatrice Sloane. Gladys Drew as the sister and Blanche Hampton as Mrs. Sloane were very good; fair attendance. Madame Thomashefsky's All-Star Yiddish co. to the Lyon Mau 10 pleased good attendance. Stoehan Grand Opera co. 13, The City Lyceum 14. At the Old Cross Roads 16-21.—CASINO (Irving Hamilton, res. mgr.): Henry Taylor presented for the first time in any stage 9-14 a new one act comedy sketch written by Ralph D. Paine entitled The Careless Lover, the sketch is an exceptionally good one, well written and mounted. The co. was good, and included Warren Howard, Hugh Cameron, Ida Adams, John Merselles, Harold Howard and Florence Foster. The act got its record for the hit and was one of the real features of the season. Hagel Sisters, the famous Musical and Aerie Experts in A Historical Opera of Songs, a pleasing act, big hit. Harry Gilfoil, Fairman, the Nine Lassalles, Trovollo, with Tom Diggle, and the Kinodrom, Reopens gave satisfaction to good business.—BIJOU (Frank M. Rose): Bill 9-11: Powers Brothers, Hall and Thaw, the Three Sheridan Sisters, Armstrong and the Wymans. Bill 9-12: Hall and Harris, Hoagy and Hart, Powers Brothers, Art Spaulding, and Trovollo, the Human Bubble, very good attendance.—EMPIRE (C. H. Sweet): Bill 9-11: Art Spaulding, Mellora and Drummond, Frank McIntyre and Drummond. Bill 9-11: The Sparrows, Wilfred Marion, Harry Hunt, and the Wilkerson Sisters to excellent attendance.—ITEMS: Fall River Lodge B. P. O. Elks 1118 gave one of the largest attended dances of the season 5 at Music Hall, the lavish decorations designed by W. A. Dillon of the Savoy Theatre, was the big feature; nothing like it was ever seen here before and was a credit to Mr. Dillon.—Armstrong and Clark, the song writers, will devote all of their time in the future to their song business and will play no more vaudeville time, their engagement at the Savoy 2-7 being their last.—M. F. Cassidy and Charles E. Cook were in town last week.—Owing to the closing of The House Next Door, Robert Cusick and James Cummings have returned to their homes here. W. F. GEE.

NEW BEDFORD.—THEATRE (William B. Cross): Sidney Drew in Billy 10 delighted large audience. Walter Nedell and co. Mr. Dale and Durand, Jane Paulding 9 and 11. Taylor's Dog Circus, Dillon and Dillon, Jennett Brothers, and pictures 13-14.—HATHAWAY'S (John N. Hathaway, res. mgr.): Week 9-14: W. H. Murray and Blanche Nichols in The School of Acting, Bartlett, Hessler Pagan, Young Brothers and Johnson, Bowers Armstrong and co., L. 7. Johnson, and Alvin Brothers; pleasing capacity business.—AVOY (John W. Barry): Jane Burby and co. in An American Vendetta, Ito Japanese Troupe, Charles H. Mackie, and pictures 9-14; large audiences.—VIEN'S (E. D. Davenport): Captain Comedy Trio, Le Vine and Le Vine, Ida Alma and Mae 9-11. Great Martinez, Burby De Witt and Slater, Hamilton and Mason, and pictures 12-14; good bills; well patronized.—CASINO (Fred J. McAleer): The Avery-Strong Stock co. will remain this house 16.—ODEON (H. A. Chenowith): Mr. and Mrs. Danny Mann in Mrs. Grennan's Birthday and Mandy Hawkins, Lillian Houston, De Grois and Gordon, L. S. Waldema, and Tony Cornetti; pleasing bill; good business.

HAVERHILL.—ACADEMY (J. A. Sayer): Toby Lyons in What Wright Left played to fine business 6, 7, and gave best of satisfaction. Avery-Strong co. 9-14 opened to well-filled house, presenting The College Girl, with Greta Byron as the girl; co. and production ahead of the usual repertoire; attractions good; well being done by Neil Hickey, Sam Morton, Val Winton, and Clara Richardson, Taylor Stock co. 16-21, to be followed in the near future by Madame X, The Soul Kiss, Sheehan Grand Opera co. in Il Trovatore, The Climax, Over the Place and the Girl, The Red Mill, and The Rosary.—ORPHEUM (L. A. Mayer): Bill 9-11 continues big and bills excellent. Gordon and Quinn, Whitman and Davis, the Cohens, Dick

SCENERY

Productions built and painted to order, high-class work, at moderate prices. PAINTS DYES for vaudeville acts, will not fade, is absolutely fireproof, best trunk scenery on the market. Nothing too large. Nothing too small. New and second-hand scenery always in stock.

Murray Hill Scenic Studio, Murray Hill Theatre, New York. TOM CREAMER, Manager. Telephone 3553, Murray Hill.

Stead 9-11. Magnani Family, Evans and Lawrence, Jack Dempsey, and Gretchen Spencer 13-14.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Sidney Drew in Billy 6 pleased small house. What Wright Left 10; very small house. Sheehan Opera co. 13. Soul Kiss 20.——COLONIAL (John F. Adams): Bert Levy, Ward, Klare and Ward; Elsie Fay, Hopkins and Axtell, Spencer and Robinson, Paul Stephens, and George B. Reno and co. 9-14; fine bill; large houses.——BROADWAY (Will H. Stevens): Whittier-Inge co., Gretchen Spencer, Magnani Family, Allow and Barrington, and Evans and Lawrence 9-11. Whitman and Davis. Four Cohnivals, Levine and Levine, the Quinns, Dick Grant, and pictures 12-14; big business.——NICKEL: The Bradley-Martins, Comedy Singing Trio, Mary Davis, Robertus and dog, and pictures 9-11; large houses.

BROCKTON.—CITY (W. B. Cross): Hyland and Farmer, Errae, Smith, Warnock and Smith, and the pictures 9-11; full houses.——MATHAWAY'S (McCue and Cahill): The Thompsons and Wood Stock co. in The Great Divide 9-14; opened to S. R. O.; the play was well staged and the co. gave satisfaction. William Freeman, Jack Shagnon, Gertrude Dion Mudgett, and Louise Langdon deserve mention for good work, and the co. rendered good support. Nancy Ashley Sawyer 16-21.——SHEDY'S (Shedy & Owens): This house opened 9 with Eva Allen, Vera Roberts, Charles Panell, Le Barron, and the pictures; good business.

LOWELL.—OPERA HOUSE (R. A. Ward): Augusta Perry co. 9-14; good houses. Plays: Why He Divorced Her, Price of Honor, City of Sin. Sheehan Grand Opera co. in Il Trovatore 17. The Soul Kiss and Marie Cahill coming.——MERRIMACK SQUARE (J. F. Carroll): Orpheum Comedy Four, Eli Dawson, the Three Rascle Friends, the Burdette Brothers, Mae Mopchee 9-14; capacity business.——ACADEMY: Richards and Thatcher, Eldin and Clifton, Cal Ford, the Horse With the Human Brain 9-14; good houses.

WORCESTER.—THEATRE (J. F. Burke): J. P. Sheehan in Il Trovatore 6; good house. Sarah Bernhardt 7 drew one of the largest audience of the season to witness La Prince de Jeanne d'Arc. Post 10. G. A. R., presented The Drummer Boy of Shiloh 9-14 to good audiences. Bessie McCoy in The Echo 19. Cora Brant in The Lottery Man 20, 21.——FRANKLIN (J. H. Sheehan): The White Captive 9-14 drew well; good co. and well staged.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman): Augusta Perry Stock co. 9-11; fair co. and good specialties in Why He Divorced Her, Amy of the Circus, Du Barry, The Street Singer's Revenge, My Old New Hampshire Home, and The City of Sins. Toby Lyon's Musical co. 11, 12. Soul Kiss 20. Vesta Adams co. 23-28.

NORTHAMPTON.—ACADEMY (B. L. Potter): Blanche Ring in The Yankee Girl 9; good, to big house. Beckstader's Minstrels 11 drawing big business. Douglas Fairbanks in The Pals 13. Cyril Scott 14. Phelan Musical Comedy co. 16-21. Sidney Drew co. 24. Yale Freshmatics 27.

SCHLYOKE.—EMPIRE (T. F. Murphy): Quincy Adams Sawyer 9-14 pleased good business.——ITEM: This city lost one of its best manufacturers 9, in the death of the Hon. William Whiting, who built the Opera House here in 1877.

ATTOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): The Old Homestead 9-11; excellent co.; capacity business. The Brinkley Girl 16-21. The Gladys Klark co. 16-21.

MICHIGAN.

DETROIT.

The Boss, with Holbrook Blinn and Emily Stevens, Receives High Praise.

It is seldom that a first production is accorded a more cordial and demonstrative reception that was received by William A. Brady's fine production of Edward Sheldon's vital drama, The Boss. The play marked Holbrook Blinn's first appearance as a star. The Boss is characterized by those elements of strength, keenness in perception and remarkable facilities as to detail which have marked Sheldon's two earlier efforts, Salvation Nell and The Nigger. It introduces situations which are not altogether uncommon in business life, and the role of Michael Regan is a big part, adequately handled to the minutest detail and in delightfully racy gutter English by Mr. Blinn. Second in importance was the role of Emily Griswold (Regan) in the hands of charming Emily Stevens; she has the temperament, the understanding and the technical equipment necessary to bring out the lights and shades of the part in a manner which must have been satisfying to the author, who was an eager spectator. Others who aided materially in the success of the work were Frank Sheriden as Archbishop O'Connor; Howard Estabrook as Donald Griswold; H. A. La Motte as "Porky" McCoy; H. A. Weaver as James Griswold; John M. Troughton as Gates; Kenneth Hill as Lawrence Duncan; Ruth Benson as Mrs. Cuyler; J. Hammond Dally as the private secretary, and Wilmer Dame as Scanlan. Thomas Wise as A Gentleman from Mississippi 16-18.

At the Detroit Opera House 9-14 The Round Up drew fair houses. Next week, Francis Wilson.

The Courtiers, B. A. Rolfe's latest musical offering, was the stellar attraction at the Temple Theatre 9-15; as a musical act it is one of the finest in vaudeville. James Young offered rather a pretentious Shakespearean act, essaying Hamlet in the ghost scene, Shylock in a scene with Tubal, and Marc Antony's oration. Others worthy of note were Barnes and Crawford, Swat Milligan, Hedges Brothers and Jacobsen, Conroy and Le Maire, and Williams and Segal.

Ye Old Kentucky made its annual pilgrimage to the Lyceum Theatre 8-14. Next week, Miss Nobody from Starland.

At Miles' Theatre 9-15, Joseph Medill Patterson's successful playlet, Dope, was admirably played by Hermia Lieb. The balance of the bill was in keeping with the new standard which has been set by the Miles.

At the Gayety Theatre 8-14, the Trocadero Burlesquers had an unusually busy week, and Frank Finney and his associates were responsible for a very satisfactory example of burlesque. Next week, Jersey Lilies.

The Gay Corner Girls, featuring Richy W. Craig and Billy Spencer, drew good attendance to the Avenue Theatre 8-14. Next week, Bohemian Burlesquers.

Harrison Grey Fiske, William A. Brady, and Edward Sheldon were visitors in Detroit during the week in connection with the opening performances of The Boss.

ELYP A. MARONI.

GRAND RAPIDS.—POWERS' (L. S. Billman): Seven Days drew well 6, 7 and made its usual hit; capable co. The Round Up 10-12. Pavlowa and Mikail Mordkin in new programme of dances 20. Robert Edeson 24, 25. May Robson 26. Miss Nobody from Starland 27. Mischa Elman Feb. 8.——MAJESTIC (George Spaeth): Vaughan Glaser in The Man Between 9-14 is getting much applause from good sized houses. The Squaw Man 15-18. Fiske O'Hara in The Wearing of the Green 19-21.——GARRICK (Garrick Stock co.): The Convict's Daughter 9-14.——ITEM: Rosemary Glosz, who formerly played the title-role in one of The Merry Widow cos., will appear at the Roof Garden in the Evening Press Hall 13-14; the entertainment is to be given for a local charity.

LANSING.—GLADMER (F. J. Williams): Call of the Wild Dec. 23; played to fair house. Billy the Kid pleased a small house 24. Rose Stahl in The Chorus Lady delighted a good house 28. St. Elmo played to a small house 29. Paid in Full pleased a good house 31. The Earl Stock co. did fair business week 2-7. The Man on the Box played to good business 9. Helen Ware in The Deserters 12. The County Sheriff 14. Lower Berth 18, 20. Father and the Boys 23.——COLONIAL (C. I. Davis): Cook Stock co. presenting Secret orders, to usual good houses.——ITEM: D. J. Robson has released the Bijou Theatre to W. S. Butterfield, who controls six other vaudeville houses in the State. The policy of the house will remain as before, and William Marshall has been named as the new manager.

BATTLE CREEK.—POST THEATRE (E. R. Smith): Billy the Kid 4; poor co. and business. Seven Days 5; good co.; very good business. The Man on the Box 7; good co. and fair business. The Light Eternal, starring Eugenie Blair, 8; fine co.; pleased fair houses. Rosar Mann Stock 9, 10; fair co. and business. Plays: Opera Singer and For Her Sake. Margaret Illington 17. Helen Ware in The Deserters 18. Mrs. Fiske in Becky Sharp 23. Father and the Boys 24.

PORT HURON.—CITY (Sam Hartwell): Rose Stahl in The Chorus Lady Dec. 31; played to capacity. Helen Ware in The Deserters 14. Marks Brothers 15-21. May Robson in The Rejuvenation of Aunt Mary 23.——MAJESTIC (J. W. Brennan): All Star Stock co. 6-10 to good business. Paid in Full 11 pleased fair business. Man on the Box 13. Howe's moving pictures 14. Miss Nobody from Starland 22.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): Simon and Brown Minstrels co. 4; good, to good house. Man on the Box 6; good, to good house.——ORPHEUM: Stock co. 9-14; opened with We Are King; fine, to fine business.——ITEM: Manager Simon is now preparing to take out a stock co.; rehearsing is now in full swing.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Custer Battle and Massacre in motion pictures 2, 3 to fair returns. Lyman Howe's Travel Festival 6 to a fine audience. Schilonsky's Budapest Hungarian Orchestra 12. Buffalo Bill-Pawnee Bill Wild West pictures 13, 14. The Man on the Box 19. The Man of the Hour 25.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): Georgiana Eddings' Stock co. 2-5 drew fair houses. Plays: An American Gentleman and A Ruined Life. Paid in Full 6 pleased capacity. Henry Woodruff in The Genius 14. A Gentleman from Mississippi 20. Eddings' Stock co. open dates.

MINNESOTA.

ST. PAUL.

A Feast for Lovers of Music—Good Bills and Business at All Houses.

With the Chicago Grand Opera co. and a symphony concert at the Auditorium, and attractions more or less musical at all the other theatres, excepting the Grand, this might be termed the most intensely musical week St. Paul has ever experienced.

Bright Eyes, with Florence Holbrook and Cecil Lean, opened well at the Metropolitan 8-14. Miss Holbrook's rendition of Mrs. Casey brought her nearly a dozen encores, while Cecil Lean's "He's a Fan, Fan, Fan" fared about as well. The Old Homestead 15-21. The Fortune Hunter 22-28.

The Aborn Opera co. in The Bohemian Girl opened under difficulties at the Shubert 8-14. The production being an unusually massive one, and the stage of the Shubert rather small, things were not in readiness until 9.15 P.M., and the final curtain fell at 12.15. A greater compliment could not be paid the organization than the fact that nearly the entire audience, which was a large one, remained till the last. The week promises well. Eddie Foy in Up and Down Broadway 15-18.

Paid in Full is having a good week at the Grand 8-14. St. Elmo 15-21. Polly of the Circus 22-28. School Days 29-Feb. 4. Fiske O'Hara 5-11.

A particularly fine bit of character acting is done by John P. Wade as the old negro servant in Marse Shelby's Chicken Dinner at the Orpheum 8-14. Mr. Wade and his co. scored a great hit. Others on the bill were: The Love Waltz, Merrill and Otto, Fred Singer, Welch, Mealey and Montrose; Walter Graham, and Linton and Laurence.

The sale of seats for the grand opera promises a packed house for every performance. The repertoire consists of Thais, 13; Tales of Hoffmann, matinee, 13; Carmen, evening, 13; Girl of the Golden West, matinee, 14; Louise, evening, 14. Prices for regular seats range from $2 to $7.

Seats have been placed on sale for the New York Hippodrome Show, which comes to the Auditorium for entire week 16-22, with daily matinees.

The Jolly Girls provided a good burlesque bill at the Star 8-14.

Madame Kirkby-Lunn was the soloist at the sixth concert of the St. Paul Symphony Orchestra 10.

It seems that the amount stolen from the Shubert box-office is larger than at first made public, amounting to over $3,000. An attache of the house is implicated.

JOSEPH J. PFISTER.

ALBERT LEA.—BROADWAY (F. H. Malley): The Genius Dec. 29; good co. and business. The Candy Girl 1; good house; pleased. The Lion and the Mouse 4; fair co. and house. Defender of Cameron Dam 5; poor co., to top-heavy house. St. Olaf College Band 6; packed house; pleased. Nancy, good co.; fair business. Tempest and Sunshine 14. Miss Nobody from Starland Feb. 3.

WINONA.—OPERA HOUSE (O. F. Burbingame): Knickerbocker Stock co. 1-7; satisfactory business. Plays: Gypsy Queen, Camille, Dora Thorne, As Ye Sow, From Rags to Riches, A Fight for a Million, Dangers of Paris, The Lion and the Mouse 9. Daisy Cameron in Nancy 11. The Fortune Hunter 14. Bright Eyes 17. The Commuters 28.

OWATONNA.—METROPOLITAN (Charles Servatius): The Defender of Cameron Dam 4; small business. Daisy Cameron in Nancy 10; fair co. Tempest and Sunshine 15. Blanche Walsh in The Other Woman 23.——ITEM: City Council tabled petition to close Sunday theatre at this week's meeting.

ROCHESTER.—METROPOLITAN (J. E. Reid): The Lion and the Mouse 7 to fair house; co. good. Daisy Cameron 12. The Call of the Wild 27. Tempest and Sunshine 31. Barriers Burned Away Feb. 3. The Commuters 8. A Cowboy's Girl 11.

CROOKSTON.—GRAND (T. R. Brown): Baby Mine 3. Henry Woodruff in The Genius 6; excellent, to full houses. Three Twins 13. The Lion and the Mouse 25. Twelfth Night 26. The City Feb. 1.

DULUTH.—LYCEUM (C. A. Marshall): Our New Minister 1; fair house. This Woman and This Man 2, 3. Bessie Clifford in Three Twins 5-7. Lion and the Mouse 14, 15.

BRAINERD.—OPERA HOUSE (F. G. Hall): This Woman and This Man 4; well pleased; light business account severe weather. The Lion and the Mouse 16.

BLUE EARTH.—CONVERSE (F. S. Converse): The Candy Girl 2 pleased small audience (blizzard); good co. Tempest and Sunshine 21.

MINNEAPOLIS.

Seven Days at the Metropolitan—James K. Hackett at the Shubert.

Seven Days at the Metropolitan 8-14, with a uniformly good cast headed by Aubrie Beattie, Ben F. Wilson, Irma La Pierre, and Jessie McAllister presented the laughing success and good houses witnessed the performances. The Fortune Hunter, with Fred Niblo and Frank Bacon, follows.

At the Shubert James K. Hackett's week in The King's Game was followed by Eddie Foy and Emma Carus in Up and Down Broadway, which was enjoyed by large audiences. Next week comes the Aborn Opera co.'s production of The Bohemian.

Checkers at the Bijou, with Harry Beaumont in the title-role, Dave Braham, Jr., as Push Miller, and pretty Florence Heston drew well. Next week, Paid in Full, with Mabel Acker, who was with the Lyric co. last Spring in the leading female role.

At the Lyric there was an innovation, Thomas Jefferson being the visiting star and reviving Rip Van Winkle. Mr. Jefferson, who was seen at the Metropolitan in The Other Fellow, closed his season in St. Paul, and was prevailed upon to make the revival. The result has been excellent houses, and the production will be kept on two weeks. Sarah Truax, whose six weeks' starring engagement will end this week, in the Gretchen, and her place will be filled next week by Louise Farnum. The new leading woman, Warda Howard, opens 22 in When Knighthood Was in Flower.

CARLTON W. MILES.

MISSISSIPPI.

JACKSON.—CENTURY (S. J. Myers): Billy Clifford 12. My Cinderella Girl 13. The Cow and the Moon 14. The Climax 16. The City 17, 18. Graustark 19. Arizona 21. The Flirting Princess 24. Blue Mouse 26. Just Out of College 27. Madame Sherry 28. Three Weeks 30. Seven Days 31.

CORINTH.—OPERA HOUSE (East and Bell): Dark.——ITEM: The Elite, vaudeville and pictures, still drawing good crowds and giving good performances.

BILOXI.—DUKATES (J. J. Corcoran): Pictures and songs 2-8 drew fair business. Mocking Bird 21. Coburn's Minstrels 31.

MERIDIAN.—OPERA HOUSE (L. Rothenberg): A Japanese Honeymoon 10; poorly presented, to a small house.

MISSOURI.

KANSAS CITY.

De Wolf Hopper, Blanche Walsh, and Herman Timberg Here This Week.

De Wolf Hopper in The Matinee Idol opened a week's engagement at the Shubert 8 to a capacity house. Louise Dresser in the leading feminine part fairly shares honors with the star. Other principals who deserve mention are: Georgia Mack, Dorothy Webb, Matt Hanley, Edward Earle, and J. E. Wheeler, all of whom were well received. The production was attractively staged, while the chorus of seminary girls

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was a most pleasing feature. Bailey and Austin in Two Men and a Girl 15-21.

Blanche Walsh in The Other Woman was the Willis Wood offering 8-14, playing to good business nightly. The title-role gives Miss Walsh splendid opportunities for the display of her emotional ability, and she won enthusiastic applause at the fall of each curtain. The work of Anna Cleveland, as the wife, is also deserving of the highest praise, while George W. Howard and Nellie Butler, of the supporting cast, also handled their parts to advantage. Yiddish Opera co. 12-14. Avon Grand Opera co. 15-18.

The Grand had School Days 8-14, featuring Herman Timberg, and played to the usual large audiences. Mr. Timberg created no end of fun, and was ably assisted by Adna Fleming, Caroline Stanley, Kathryn Brown, Dolly Dupree, Dan Coleman, Daniel Murphy, Jack Manley, Leah Mower, and Rose Wood. The play was properly staged. Mrs. Wiggs of the Cabbage Patch 15-21.

The Auditorium Stock put on The Light That Failed 8-14, and the play, which differs decidedly from anything they have put on of late, found ready favor. The leading role, that of the artist, is played in a most satisfying manner by Everett Butterfield; in fact, it was one of the distinct hits of his career here. Carl Anthony, Tom Moore, and Harriet Duke won decided praise for well-acted parts. Rosalind at Red Gate 15-21.

The Gillis had The Montana Limited 8-14, and the stirring drama was given its usual enthusiastic reception. Karl Hewitt headed the presenting co., which was capable throughout, while the elaborate staging of the piece was a feature. Billy the Kid 15-21.

The Orpheum had an excellent bill 8-14, with Lionel Barrymore, McKee Rankin and co. in the playlet, The White Slaver, as the headliner. This sketch is one of the best at this house this season, and its tragic ending alone kept down the applause it deserved. Other acts were: Augusta Glose, Willard Simms and co., Joseph Adelman Family, Little Snowdrop, The Old Soldier Fiddlers, Soissell Brothers and co., and the Australian Wheelers, all pleasing.

The Lady Buccaneers were the Century attraction 8-14, playing to a very satisfactory week's business. The olio was a feature of an entertaining offering. The Rector Girls 15-21.

The Marathon Girls held the boards at the Gayety 8-14, and were well received by good-sized audiences nightly. The offering was well put on, and won the usual favor. The Parisian Widows 15-21.

The Empress had the usual attractive bill 8-15 to excellent business. The acts included Leonard, Louis and Gilette; Ned Seymour, Ethel Alton and co., Garrity Sisters, Charles D. Weber, and Madame Bedini and her horses.

Ellen Terry is billed to appear in Shakespearean readings at the Shubert 18.

Louie Kirby-Lynn will be the concert offering at the Willis Wood 20, the affair being one of the regular Woodward-Mitchell series.

D. KEEDY CAMPBELL.

HANNIBAL.—PARK (J. B. Price): Morgan Stock co. in repertoire 2-7; good co. and business. PLAYS: The Cry Baby. Under Arizona Skies, Midnight in Chinatown, Millionaire Cowboy, Boss of E Ranch, Struggle for Gold, Adelaide Thurston in Miss Ananias 10. Billy the Kid 13. Lillian Russell in In Search of a Sinner 20.

ST. JOSEPH.—SHUBERT'S TOOTLE (Harry C. Fitzgerald): The Goddess of Liberty 8, 9. Blanche Walsh in The Other Woman 12. James K. Hackett in The King's Game 14.—LYCEUM (C. U. Philley): Harry Fields in The Shoemaker 1-4 pleased fair business. The Lady Buccaneers 5-7 pleased good business. St. Elmo 9-11. Rector Girls Extravaganza 12-14.

JOPLIN.—NEW CLUB THEATRE (L. F. Ballard): St. Elmo 3; good co. and business. Mrs. Wiggs of the Cabbage Patch 14. Golden Girl 15. Wolf 20.—JOPLIN THEATRE (Claude Thornton): The Girl in the Taxi 8; fine co. and crowded house; Bobby Barry made a hit. Adelaide Thurston in Miss Ananias 15.

JEFFERSON CITY.—JEFFERSON (Joe Goodman): Moving pictures 5-7. Robert Edeson in Where the Trail Divides 9; splendid business; Mr. Edeson responded to curtain call with a very pleasing speech.—ITEM: The Legislature being in session, the season's business promises to be very good.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (Gene Reynolds): The Strollers Quartette 6; good co.; fine business. Climax 11. Across the Great Divide 16. Nine Mouse 23. Missouri Military Band 24. Gilbert McKnight 25-28. Flower of the Ranch 18. Classmates 25.

MEXICO.—OPERA HOUSE (A. R. Waterman): Arizona 6; good co.; deserved better business. Paid in Full 30.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Land Mardward): A Texas Ranger 9; fair, to good returns. The Cry Baby 21.

MONTANA.

BUTTE.—BROADWAY (James K. Heslit): Max Figman 6, 7. This Woman and This Man 13. Three Twins 17. Seven Days 20, 21.—FAMILY (Dick P. Sutton): Harry Cornell Stock co. week 8-14 in Lost and Won, closing the house, while co. will open in Helena 15 for two weeks. Thence to Havre and Great Falls for a week in each city, returning to Butte Feb. 10.

NEBRASKA.

OMAHA.

Fred Niblo and Alma Belwin Pleased—Vaudeville and Stock Company Notices—Gossip.

The Fortune Hunter was the offering at the Brandeis week of 1, opening to a good house in spite of a severe blizzard that was very much in evidence. Fred Niblo as Nathaniel Duncan and Alma Belwin as the druggist's daughter were excellent, and the balance of the co. also well placed. Frank Bacon, who has the part of Sam Graham, is an old Omaha resident, and partly on this account and partly on account of the merit of his performance, received a round of encores. Manager Burgess promises Lillian Russell 10, the Aborn English Opera co. 11-14.

Bunco in Arizona was the thriller at the Krug Dec. 29-31, and those present seemed to enjoy the piece immensely. Hearts Astray opened a half-week's engagement New Year's to a good house, and the piece proved quite a strong one, being well presented. Harry Fields in The Shoemaker 5-7.

An excellent bill is offered to the patrons of the Orpheum for new year's week, consisting of: The Frey Twins, Joseph Adelmann Familie, Herbert Brenon and Helen Downing, Augusta Glose, Maurice Freeman, Lois Merrill and Frank Otto, the Six Flying Banvards. Business, as usual, is fine.

Manager Johnson, of the Gayety, is wearing a broad smile on account of the heavy business done by Robinson's Crusoe Girls at his bright little playhouse. The specialties are good. For week of 8 The Star and Garter Show, with the Edith Spencer Stock co. in A Bachelor's Romance, night of 7.

The American Music Hall now renamed the American Theatre reopened under the auspices of D. J. Bondy, formerly of Minneapolis as a 10-20-30 house New Year's Day. As before stated, the Sullivan and Considine bookings will appear at this house, and if the specialties to come equal those here the present week, we will be more than pleased. Madame Bedini's performing Arabian horses is the headliner.

The Eva Lang co. in Cinderella is the new year week's attraction at the Boyd, with the house crowded twice daily. The Barrier for week of 8.

The Krug Theatre, which is owned by the Cassell Realty Co., has passed by lease to the management of the Empire Burlesque Circuit. The house will be reopened 8, with The Rector Girls Burlesquers. At present it is intended to have the theatre open only the first four days of each week, St. Joe getting the attractions for the little end of the week. It is understood that the position of manager was offered to former Manager Doc Breed, of the Krug, but that he had made other engagements for his time, and that Charles A. Franke is to be the local manager.

Effie Weston, one of the Pony girls at the Gayety, was taken suddenly ill at the matinee 4, and her father, who resides in Boston, was wired to come immediately. He replied that he would leave on the first train, but Miss Weston was pronounced out of danger in time to reassure her father before he had left home.

J. RINGWALT.

LINCOLN.—OLIVER (F. C. Zehrung): The Newlyweds 7; good co. and business. Aborn Opera co. 9, 10. A Winning Miss 11 (return 14). James K. Hackett 12.—LYRIC (L. M. Gorman): The Love Route 2-7; popular attraction. The Telephone Girl 9-14.—ORPHEUM (H. E. Billings): Fine bill 2-7, including The Old Soldier Fiddlers; business good.

NORFOLK.—AUDITORIUM (M. W. Jencks): The Rosary 4 pleased medium business. American Troubadours 7 (firemen's benefit); failed to please small house. A Winning Miss 9. The Newlyweds and Their Baby 11.

KEARNEY.—OPERA HOUSE (R. D. Garrison): Shadowed by Three 28. Quincy Adams Sawyer Feb. 2. Honeymoon Trail 9. Lyman Howe's pictures 13. Frederick Warde 15.

FREMONT.—LARSON (W. A. Lowry, res. mgr.): Newlyweds and Their Baby 9 pleased big business. Max Bloom in A Winning Miss 10. James K. Hackett in The King's Game 11.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): Toby Lyons in What Wright Left 9 pleased fair business. Soul Kiss 19. Ott's Comedians 22-28.—LYRIC (Dolan and Paul): Fannie Hatfield and co. in pleasing playlets, Dan Haley, Jack T. Rice, and Independent pictures drew good business 9-16 pleased.—OPHEUM (M. J. White): McCabe and Vogel, Mitzi Admont, Harry and Mae Howard, Mae Clark, Vera Lowell, and Lifescope pictures pleased usual good business 9-14.—CLEMENT (A. E. Willis): Jewell Brothers, T. L. Mack, Hazel Williams, Eaton's Ladies' Orchestra, and Independent pictures drew fair business 9-16.

PORTSMOUTH.—THEATRE (F. W. Hartford): Business opened good with vaudeville and pictures 9-14 (except 10 and 13). Vaudeville in bill for first half of week: Bouldon and Quinn, musical act; Vonderal and Bellmar, comedy acrobats; J. Francis O'Reilly, monologist. Martin's U. T. C. 10 to good business. The Soul Kiss 13. Sheehan Opera co. 19.

KEENE.—OPERA HOUSE (A. W. Quinn): The Soul Kiss 6; excellent co. and performance, to good business. The Time, the Place and the Girl 11; good co. and performance, to good business. Denman Thompson in The Old Homestead 13. King and Lynn Stock co. week of 16.

NEW JERSEY.

NEWARK.

The Commuters Pleased Good Business at the Newark—The Week's Record.

The Commuters was presented at the Newark 9-14, and every member of the cast scored. Lowell Sherman as Larry Brice was excellent, and kept his audiences in a good humor. Taylor Holmes never was more entertaining. Edna Phillips made a charming Hetty Brice. Georgie Lawrence as Carrie, the pert maid, who thought the town dull without a moving picture show scored. The Fortune Hunter 16. The Travelling Salesman 23.

The Rosary was presented at the Columbia 9-14.

Proctor's Theatre was crowded at every performance 9-14. The Keatons (the entire family) headed the bill.

The Yankee Doodle Girls amused big audiences at the Empire 9-14. Coates Grundy and co. in The Watermelon Trust, Charlie Collins and Sam Hawley, Harry and Julia Leyon, Ralph Sherman, and Al. Laken. Joe Dixon and Harry Hearn.

A Parisian Temptation, by the Columbia Burlesque co., crowded Waldman's Opera House 9-14.

At last Newark is to have a stock co., and the writer will be at liberty to make the announcement in the next issue.

Manager Munford, of the Arcade, is presenting condensed versions of old and popular plays. Among the members of the co. are: Malcomb Morris, Dan Harold, Albert Mattison, Floyd M. Briggs, Vera Best, Minnie Carruthers, and Marie Taylor.

GEORGE S. APPLEGATE.

JERSEY CITY.

The Third Degree at the Majestic—Doings of the Stock Company.

The Third Degree was the strong attraction at the Majestic Theatre 9-14 to fine business, and was presented in a most adequate manner by a fine co. The Great Divide 16-21. The White Squaw 23-28.

The patrons of the Orpheum Theatre had a double attraction offered them 9-14, when Edna May Spooner and her capable stock co. appeared in Mrs. Temple's Telegram, with her mother, Mary Gibbs Spooner, in the cast as Mrs. Brown. This was Mrs. Spooner's first appearance here, and she more than made good. All the parts were well played. The Village Postmaster 16-21. The Two Orphans 23-28.

The Theatrical Advertising Agents' Ball 9 was a gigantic success.

A number of Brooklyn theatregoers have made an offer to Mrs. Spooner, of the Orpheum Theatre here, to re-establish a Spooner Stock co. in that borough. As an inducement, they propose to raise a subsidy fund and start it off with $5,000. If the offer is accepted, it will not interfere with the co. here.

The Order of Eastern Star and the Rosebud Society were guests of Mrs. Spooner at the Orpheum Theatre recently.

The local Elks are arranging for a beefsteak dinner Jan. 31.

The Merry Whirl co. drew large houses at the Bon Ton Theatre 5-7. The Big Review co. were strong magnets 9-11. Frankie Heath is the leading woman, and she scores in all her specialties, especially with her Scotch lassies. Harry Le Van is a neat, quiet comedian, and he divided honors with Miss Heath. Follies of the Day 12-14. Jardin De Paris Burlesquers 16-18. Pennant Winners 19-21.

WALTER C. SMITH.

HOBOKEN.

Corse Payton as Rip Van Winkle—Some Items of Gossip.

The Corse Payton Stock co. presented Rip Van Winkle at the Gayety Theatre 9-14, with Claude Payton as Rip. Others in the cast were Harry B. Roche, John Gray, Albert O. Warberg, Frank Armstrong, Master Swarberg, Benard McOwen, Bobbie Livingston, Corrinne Malvern, Virginia Howell, Baby La Rose, Mabelle Estelle, and Elizabeth Rathburn.

Corse Payton and co. of twelve presented Lend Me Five Shillings the last three days of the week.

Una Abell Brinker is taking a much needed rest of two weeks at Atlantic City.

Claude Payton retires for a week's rest.

Florence Gear joined the co. 16, making her first appearance in The Three of Us.

Faith Avery, formerly of the stock co., has joined The Shepherd King co.

GEORGE S. APPLEGATE.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Vaudeville 5; an audience, that in numbers exceeded all expectations, in other words, a sell out, greeted the uniformly good bill. That aged merry minstrel, Hughey Dougherty, was the stellar attraction. Mr. and Mrs. Frank Wallace met with a pleasing reception in their laughable sketch. A Box of Perfection. The attendances 7 broke all records for week-end vaudeville and pictures. The drawing cards were Donnelly and Loftus, who created merriment in their skit, Street Car Passengers, while Downey and Austin won favor in a sister act. Programme closed with excellent motion plays disclosed by the Lanagraph. Vaudeville 13 and 14. The Third Degree 16, 17.—ITEMS: Steele and Conselley, the latter well and favorably known in this city, having formerly entertained thousands with his delightful singing at the Auditorium, opened a season of ten weeks in vaudeville at Mitchell, S. D., 9. North Dakota, Colorado, and Washington will then be visited.—Wit and merriment will run riot at the Auditorium on Washington's Birthday, the date being the occasion of the annual appearances of the Burlington Burnt Cork Minstrels, an organization containing some of the best amateur talent hereabouts. As the proceeds go for sweet charity sake, the affair is marked by society as an event extraordinary.—The Toilers' Club gave one of their famous banquets at the Auditorium Hotel 7.—Mrs. Isard, of Woodlyane, is visiting her daughter, Mrs. Charles Lanning.

J. WILL BURR.

TRENTON.—STATE STREET: Manager Wahn continues to give big attractions, with little prices, to capacity houses at almost every performance. For the week 9-14 the Ten Cantelfys have been pleasing with some clever singing and very clever dancing 9-11; Kelly and Curtis sing and dance well; the Mexican Herrman did a number of good tricks in a masterly manner; Ed Horan also pleased with his songs and dances. 12-14: Marion May told a number of good stories well; Franklin gave a very fair balancing act; the Crown Musical Duo made a strong hit.—ITEM: Louis Cohen's new theatre, which he has named the Irvin, will be ready for business early in the Fall. Mr. Cohen has had a number of offers for the house, but he has his own ideas in reference to it, so he will probably manage it himself.

ALBERT G. D. WILSON.

RED BANK.—THEATRE (William Hamilton): ITEM: New management.

NEW YORK.

BUFFALO.

Margaret Anglin in Green Stockings Scored Triumph—Pavlowa and Mordkin.

Marie Dressler in Tillie's Nightmare was the attraction at the Teck 5-7 and repeated the success of last season.

Margaret Anglin in her new comedy, Green Stockings, scored a triumph at the Teck 9-11, and this talented artist surprised her legion of admirers in this city as a comedienne. The play and supporting co. are excellent.

May Robson in The Rejuvenation of Aunt Mary amused good sized house at the Star 9-14.

In the Bishop's Carriage was the offering at the Lyric 9-14.

At Shea's 9-14 were York and Adams, the Photo Shop, Harry First and co., Cliff Berger, Albert Hale, Paul La Croix, De Reese and La Due, Willis and Hanson, Kinetograph.

Al. Reeves and his co. was at the Garden 9-15, and the Cherry Blossoms bloomed forth at the Lafayette 9-14.

George Hamlin and Madame Frances Alda gave a joint recital in Convention Hall 10, under the management of Mai Davis Smith.

From the advance sale of seats a large house will greet Pavlowa and Mordkin 17.

P. T. O'CONNOR.

ELMIRA.—LYCEUM (Lee Norton): Nancy Boyer 5-7; large and well pleased houses. Plays: Leah Kleschna, Clothes, The Girl from Out Yonder, The Prima Donna, The Richest Girl, and Sweet Clover. The dramatic event of the season was the appearance of E. H. Sothern and Julia Marlowe and an exceptionally strong co. in The Taming of the Shrew 11; capacity, at advanced prices. Mr. Sothern was at his best as Petruchio; Miss Marlowe made a delightful Katherine, and conspicuous in the cast were William Harris, Eric Blind, Frederick Lewis, Frances Bendetson, Thomas Coleman, John Taylor, Albert R. Howson, Maitland Buckstone, and Norah Lamison. Mr. Sothern and Miss Marlowe were recalled many times at the end of each act. Blanche Ring in The Yankee Girl 16. Al. H. Wilson 21.—MAJESTIC (G. W. Middleton): The Rogers-Dorner Players offered in the Bishop's Carriage 9-14, incidentally introducing Elizabeth Murray, the new leading woman, who scored a pronounced hit, as did the play itself. Allen Dinehart was seen to advantage as Latimer. Grahame Harris made a splendid Edward Ramsey, and Harry Lee was pleased as Tom Dorgan. Others who well cast were James Vincent, Josie Mason, Mrs. Wilbur Robyns, Mr. Robyns, Walter Soderquist, Miss Mineca Townsend and Connor.—ITEMS: James Vincent has been added to the Rogers-Dorner Players at the Mozart Theatre. Rogers-Dorner Brothers announce the erection of a new theatre at the corner of Market and Main streets in the Spring.

J. MAXWELL REMER.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): When Sweet Sixteen Dec. 30, 31 delighted large audiences. There were many catchy songs rendered by such well known and capable artists as Eugene Cowles, Scott Welch, Frank Deane, Florence Nash, Harriet Standish, and Nathalie Alt. The Shepherd King 2, 3, with Wright Lorimer, to big business; production and cast excellent. E. H. Sothern and Julia Marlowe in The Taming of the Shrew 4 greeted by a full capacity house. Mother 5; large audience. Vogel's Minstrels 6; fair business. Paid in Full 7; good co. and business. Bunco in Arizona 9-11. Rector Girls Extravaganza 12-14.

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NEW YORK CITY

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SELLING AGENTS

circle 1. Chicago Stock co. 9-14. Blanche Ring in The Yankee Girl 16.——MOHAWK (Charles E. Taylor): Fads and Follies 20-21, with Roger Imhof in his inimitable character of Casey, served to fill the house. Among those present quently cast were: Gertrude Everett, Seymour Corinne, and Hugh Cona. Midnight Maidens 2-4, crowded house. Queen of Bohemia 5-7. Big Banner Show 9-11. Golden Crook 12-14. Runaway Girls 16-18.——MAJESTIC (C. P. Harrington): In Cupid's Net was offered by the Majestic Stock co. 2-7; business poor.

NAT SAHR.

SYRACUSE.—WIETING (John L. Kerr): Gus Hartan in The Girl and the Drummer 4 opened to fair sized house. Sothern and Marlowe in Macbeth, Hamlet, and The Taming of the Shrew delighted S. R. O. at each performance 6, 7. ——GRAND (Eric Blind, Frederick Lewis, Sydney Mather, William Harris, and Rowland Hawkstone, The City) was given its first presentation here 9-11 and was accorded a warm reception; Tully Marshall as Hannock came in for a big share of the applause, and noteworthy work was done by A. H. Stuart, Wilson Melrose, Edward Emery, and Eva Vincent. Patrons and Meridian 16. New York Symphony Orchestra 17. Blanche Ring 19-21.——BASTABLE (B. Bastable): My Arizona Girl amused good business 5-7. The Thief (first time at popular prices) was well performed 9-11 and attracted well. Wildre 12-14. Through Death Valley 16-18. In the Bishop's Carriage 19-21.——ITEM: M. E. Wolff has been chosen as acting manager for the new K. and E. theatre, the Empire, which is fast nearing completion. The opening is scheduled for early in March.

E. A. BRIDGMAN.

ROCHESTER.—LYCEUM (M. E. Wolff): Damrosch Orchestra 9. The Montreal Grand Opera co. in repertoire 10-14; French and Italian operas; the principals are the equals of any heard in this city; the following operas were sung: La Boheme, Le Tosca, Mason, Madame Butterfly, Lakme, and Carmen. Bessie Barriscale in The Echo 30-1.——BAKER (F. G. Perry): Wildre 9-11; played to good business; the comedy was well presented; Luella Morey gave a fine portrayal of the dashing widow; H. K. Edwards, G. E. Gaden, and Gus Alexander all gave excellent interpretations. The Thief 12-14; proved a remarkably interesting attraction; the presenting co. was admirable; Edna Archer Crawford played the exacting role of Marie Wirth with considerable emotional ability; James Keenan was also good as the husband; big business. In the Bishop's Carriage 16-18. Through Death Valley 19-21.——COHEN'S (H. Jacobs): Clark's Runaway Girls played to crowded houses 9-14; there was some fine singing and dancing by the principals and chorus; the chorus is well costumed and well trained. E. G. ZIMMER.

TROY.—LYCEUM (P. F. Clancy): The Utica Hippodrome co. inaugurated high-class vaudeville 9 and it was a pronounced success from the start, turning people away at nearly every performance. Jarvis and Martynne, Alexa Croft, Prince Ali Bajah, Theo, the Balloon Girl; the Barbeau Family, Mark Wooley, Petersen Sisters, Cornelia Wilbur, Bachan and Company, Farrell, Carley Carlos, Dora Pelletier, Farlowe and Fowler, and Robnee-Breger co. gave good satisfaction. Programme changed twice a week.——PROCTOR'S (REISWOLD (Guy Reeves): Harry Crandall and co., Hermany's Country Circus, Wilson and Rich, George Donaldson, Walter Lewis and co., The Girl in Pink, Ray and Roy, Rich and Ashton, and Captain Lydia Aroma delighted the usual full houses 6-14.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gilbert): Hoyt's Musical Comedy co. in The Girl and the Prince, Two Love Makers, and The Curtain Girl; had fair business 5-7. Thomas Shea 9-14 crowded to capacity. The Thomas 16. Mother 16.——ITEMS: The body of Morton Lord Hubbell, the well-known forest artist, was brought to this city from Hornell and placed in a receiving vault in Floral Park Cemetery, where it will remain until late in the spring, when a vault will be erected either in Hornell or Binghamton.—Accompanying the remains were Raymond Hubbell, Mr. Bennett, and Mrs. Cameron, of Asbury Park, and Mr. Lester, of New York city.

SARATOGA SPRINGS.—BROADWAY (J. O. Grau): Poultney Bigelow Dec. 28.——PONTIAC (J. C. Grau): Presented a good bill of vaudeville acts 6-12, which included George Howard, Griffen and Carpenter, Jackson, Price and Montgomery; Reno, Orleans and Bowden; White and Adams, Brown and Brown, C. Saylor, Alexander McDearmaid and co., Harold S. Christian, and pictures to large audiences.——ITEM: Steve Blower is making a big hit singing Leo Feist's latest success, "I'm Looking for a Dear, Old Lady."

ROME.—LYRIC (Edward J. Gatley): Stewart Sisters and Escorts, Lester, Laurie and Quinn, and Al. Warren, comedian, 2-4. Bachen and Desmond in comedy singing and roller skating act, the Burtons, and Maude Scott and co. in A Newspaper Ad 5-7. The Lottery Man, with Cyril Scott in the title-role, 6; gave excellent satisfaction, to capacity house. Clafferty and Kamp, Henella and co., magician, and Billy Elliott, comedian, 9, 10. Mother 11 to large and well pleased audience; beautifully staged and the entire cast was good.

OSWEGO.—RICHARDSON (Fred G. Fischer): Paid in Full 2, matinee and night; good co. and business. Passing of the Third Floor Back 4 (return); fine co. but poor business. The Thief 7, matinee and night; good co. and fair business. The Myrkle-Harder Stock co. 9-14.——ITEM: Fred G. Fischer, who has been acting manager at the Richardson for the last few weeks, has resigned; Mr. Fischer's successor has not as yet been selected.

CORTLAND.—THEATRE (L. M. Dillon): The Girl and the Drummer 6; excellent satisfaction and business. The Final Settlement 7; co. and business fair. Whiteside-Straus co. 9-14, presenting Dairy Farm, Secret Service Sam, Under Southern Stars, St. Elmo, Fatal Wedding, Man's Enemy, Dr. Jekyll and Mr. Hyde, and The Money Lender; co. and business very good. Mother 17. Graustark 18. The Thief 21.

PLATTSBURGH.—THEATRE (J. P. Wallace): The Soul Kiss 7 delighted large houses (matinee and evening). The Arrival of Kitty 7, matinee and night.——ITEM: The new manager will in addition to running a high-class vaudeville and moving pictures, matinee and evening daily, book regular one-night attractions.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gaut): The Lottery Man 7, with Cyril Scott and Helen Lowell, was one of the best comedies seen here this season; business good. Vogel's Minstrels pleased good sized audiences 10. The Arrival of Kitty 14. Howe's pictures 20, 21.

GRANVILLE.—PEMBER THEATRE (T. A. Boyle): Eisteddfod, a Welsh musical festival, consisting of competitions in music and elocution, drew capacity houses morning, afternoon and evening Dec. 28; nearly $700 in prizes was offered. The Thief 30. Vogel's Minstrels 13. The Climax 16.

PORT HENRY.—VILLAGE HALL (C. V. Derry): The Thief Dec. 31; excellent co. and business. The Arrival of Kitty 10 delighted good house. The Time, the Place and the Girl 13; cancelled at last moment, thereby disappointing big business. Mother and Son 16. The Climax 24. East's Carolina Minstrels 30.

NORTH CAROLINA.

WILMINGTON.—ACADEMY (S. A. Schloss): Paul Gilmore in The Bachelor Dec. 30; fair co. and business. Princeton Glee Club 31. The Four Pickerts 30-31 (except 30); opened to capacity. Nazimova in Little Eyolf 30; star and co. gives oration. S. R. O. The Merry Widow 7. The Firing Line 9.

WINSTON-SALEM.—AUDITORIUM (S. A. Schloss): King of Trumps Dec. 29; fair co. and business. The Girl from Rector's 30; fairly good co.; business very good. The Hutton-Bailey Stock co. 2-7. Hunter Bowers & Immanuel 14. Viola Allen 16. Girl of the U. S. A. 21.

ASHEVILLE.—AUDITORIUM (S. A. Schloss): The King of Trumps Dec. 30; fair co. and business. The Girl from Rector's 31; very good co., to good business. Frederick the Great 2, 3; poor business. The Merry Widow 10.

NORTH DAKOTA

JAMESTOWN.—OPERA HOUSE (Morris Beck): This Man and This Woman 11. Castle Square Quartette (High School Course) 13.

OHIO.

CLEVELAND.

French Wilson's Return Visit Pleased Many—Tom Wise at the Colonial.

Francis Wilson, with his delightful comedy The Bachelor's Baby, played a return visit to the Euclid Avenue Opera House 9-14 and pleased just as much as on his first appearance. Julian Eltinge 16-21.

A Gentleman from Mississippi, with Thomas A. Wise in the leading role, was the attraction at the Colonial Theatre 9-14. Holbrook Blinn in The Boss 16-21.

Fisher O'Hara, always a welcome visitor, was at the Lyceum 9-14. Vaughan Glaser 16-21.

The Queen of the Highway was the bill at the Cleveland Theatre 9-14. Montana 19-21.

Salome, with Mary Garden as the feature, will be seen one performance at B. F. Keith's Hippodrome 16. WILLIAM CHASTON.

CINCINNATI.

Margaret Illington in The Encounter—Forepaugh Stock Company Scored Again.

Margaret Illington in The Encounter opened to a good house at the Lyric 9. The play is good, and this being Miss Illington's first appearance here for some time, she will undoubtedly play to good audiences the entire week. Manager Feinberg, of this theatre, is to be commended for the good line of plays put on.

Annette Kellermann is the headliner at Keith's Columbia. The bill also includes Al. Johnson, of Lew Dockstader's Minstrels, The Nagyfi, Bessie Wynn, Williams and Warner, Nevins and Eldred in The Tenement, National Guardsman, Connelly and Webb in A Stormy Finish, and others.

The bill at the Empress includes Gardner Vincent and co.'s Winning a Queen, H. T. Conwell and co., Harry Booker and co. in The Waiting Delegate, Ellison and Ellison, Walton and Vivian.

The Orpheum has another good sixteen act bill, with William Courtleigh and co. in Peaches, and the Four Amaranths as the headliners.

Manager Fish of the Forepaugh Stock co., has another good drawing card in The Servant in the House. Charles Mackay is excellent as Masters, while Hershel Mayall won approval in the role of the Draisman. The parts of the Vicar and the Bishop of Lancashire are well played by Frederick Forrester and J. Francis Kirk, respectively.

The Defender of Cameron Dam, the drama founded on the famous Diets case in Wisconsin, is drawing good patronage at Heuck's. Judith Raeburn, who plays the leading role, is a Cincinnati girl. A feature of the play is the Chippewa Indian Quartette.

The German Stock co. presented Salome 8 at the Grand. This is the first time this play was ever given here. Amanda Blum played the leading part.

Julian Eltinge in The Fascinating Widow is having fair houses at the Grand.

The attraction at People's is the Imperial Extravaganza co. A Glorious Night and Heinie's Hotel are brilliant satires of society's doings. A. J. McNAIR.

TOLEDO.

Robert Mantell's Engagement Drew Good Houses—Olive Vail at the Lyceum.

The theatrical event of the season was the engagement of Robert Mantell at the Auditorium 6-12. The distinguished actor is surrounded by a co. of more than usual excellence and with the star were greeted by crowded and enthusiastic audiences throughout the engagement, not only by Toledo but the surrounding towns. For the eight performances in Toledo, Mr. Mantell presented Macbeth, Hamlet, As You Like It, Richelieu, King Lear, Othello, Merchant of Venice, and Romeo and Juliet. Owing to the illness of Marie Booth Russell, Elliott Scott played the leads to Mr. Mantell.

At the Lyceum, seats for Miss Nobody from Starland, with clever Olive Vail, were so much in demand that Manager Moore was compelled to give an extra matinee on Wednesday, 11. Squaw Man 12-14.

Madame Sherry will be the attraction at the Valentine 16, 17. The Round Up 19-21.

The Parcell Players at the American presented The Girl I Left Behind Me 5-14. Rachel May Clark displayed her versatility in the role of Kate Kennion. Herbert Bethew was at his best as Lieutenant Hawkes Worth. The character and make-up of May B. Hurst as the Indian maid, Fawn Afraid, were splendid. The same may be said of Matt Moore as the Indian chief, John Ladru. The comedy was furnished by James A. Bushell, whose Dr. Arthur Penwick was a clever character study. Strong support was given by Ethel Hamerick, Zeli Ellsworth, Eddie Meahore, Herbert Ashton, Guy Harrington, Will La Rose, and James Rum.

E. M. HERR.

URBANA.—CLIFFORD (Edward Clifford): The Klein Williams' Topsey Turvey Plain closed three nights 2 to medium business and pleased. Carson's Derby Day in Coon Town 9 drew big house. The Third Degree 17 cancelled.——LYRIC (Robey and Ballinger): Don Tin Yan (Chinese baritone) and Marie McNeil (cornetist) 5-7 drew big and proved themselves Urbana's favorites. Meeker's Trained Goat 8-10.——ITEMS: H. M. Hubbell and wife were called to Hornellsville, N. Y., to attend the funeral of their daughter-in-law, Helen Lord, wife of Raymond Hubbell, who wrote The Girl at the Helm. Raymond returned here with his parents.—Theodore Patterson, who was the first (boy) partner of Billy (Single) Clifford, came from Tacoma to visit his mother and brother. Mr. Patterson has moved to Oklahoma City.—James Grainger, who was ahead of Shubert's The ——— which has just closed, has stayed with Carson's Derby Day in Coon Town as business-manager.——Harry Hart has joined the same co.—The Soul Kiss spent several hours in Urbana 9 en route when I took their picture.—The 14th of this month was the twenty-third anniversary of my first autograph when P. T. Barnum wrote "The Noblest Art is That of Making Others Happy," and this date opens my sixty-first autograph album. The autographs list over 15,000 names, and my photo collection numbers nearly 2,000 pictures, the first ones being Joppo and Fannie Delano, the old sketch team, still living in Niles, Mich.—Helen Kennedy, of the Kennedy Sisters co., is home on the sick list.—Marie McNeil, the cornetist, was the guest of local friends while here. WILLIAM H. McGOWN.

SPRINGFIELD.—FAIRBANKS (Karl H. Becker): Henrietta Crosman in Anti-Matrimony 6 pleased good business. The Soul Kiss 7; gave a good presentation to fair house. Madame Sherry 23.——GRAND (Springfield Theatre Co.): The County Sheriff 6, 7; was well presented and pleased very good audiences. The Smart Set 9, 10; S. H. Dudley is a very clever comedian and the performance pleased capacity. The Gay Masqueraders 12. A Girl of the Mountains 13. Martin's U. T. C. co. 17.——NEW SUN (Sun Amusement Co.): Ten Dark Knights, Chester and Grace, Kima Meier, De Van Brothers, the Gray Trio were the bill week 9-14 and pleased fine patronage. Week 16-21: Powers and Paulina, A Night with the Poets, the Longbards, Winifred Stewart, Howard and De Loras.

DELPHOS.—GRAND (Nat S. Smith): The Wolf Dec. 20; one of the best attractions in several seasons; co. gave splendid satisfaction. Edward Russell Players 5-7, presenting high-class plays; greatly pleased; co. above ordinary. Presentation of The Devil especially good. Plays: The Devil, Prince of Liars, Girl in the Domino, Ita, the Girl Monteith, and co. 9-11 drew big houses. Ita especially well received. The Third Degree 12. Derby Day 14. Culhane's Comedians 16-20. Local talent in Brookdale Farm 26, under auspices of Young Men's Catholic League. Peck's Bad Boy 31. The Rosary Feb. 2.——ITEMS: James Granger, advance representative of Shubert's production of The City, called on Manager Smith, of the Grand.—The City closed on account of poor business.

AKRON.—COLONIAL (F. R. Johnson, res. mgr.): Vaudeville 1, indefinite; first-class to excellent business.——GRAND (O. L. Bisler, res. mgr.): Fiske O'Hara in Wearing of the Green 5-7; very entertaining to fine business. Hanlon's Superba 9-11 pleased good business. The Wolf 12-14. Father and the Boys 16-18. The Man of the Hour 19-21. The Lottery Man 24. The Thief 26-28.——ITEMS: The Colonial will play several first-class attractions before March 1.——Popular Fred Johnson, resident manager, was presented with a pair of diamond cuff buttons by John Mots, Jr., and a very comfortable rocker by George Blocker, two genial Colonial attaches, at the Christmas time.

DAYTON.—VICTORIA (William Sander): Victor Moore in Happiest Night of His Life 4 pleased small houses. Henrietta Crosman in Anti-Matrimony 5; unusual satire not appreciated by fair audience. Francis Wilson in Bachelor's Baby 6; good; full house. Julian Eltinge in Fascinating Widow 7 delighted big audience 9. Madame Sherry 13. Round Up 16-21.——NATIONAL (Gill Burrows): Harry Clay Blaney in Boy from Wall Street 5-7; good show and business. Happy Hooligan 9-11; fair; good houses. The Thief 12-14. Cecil Spooner 16-18. The Wolf 19-21.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill): The Wolf 4 pleasing performance. The Girl in the Taxi 5 deserved larger audience. Lena Rivers 7, matinee and night; the matinee drew the largest house in its history. The Man of the Hour 10 pleased fair audience. The Lottery Man 11; excellent performance. Peck's Bad Boy 16.——ITEM: Professor Tannehill's ten-piece orchestra, has been engaged to furnish the music, which will be greatly appreciated.

UPPER SANDUSKY.—AUDITORIUM (R. M. Gibson): Soul Kiss 5; satisfaction, to a fair-sized audience. Stetson's U. T. C. 12. Seven Days 20. The Rosary 25. Culhane's Minstrels week of 30.——ITEM: The McConnell Auditorium has changed hands, R. M. Gibson, the new manager, promises a better line of attractions, and so far this season the house has been doing a very good business.

STEUBENVILLE.—GRAND (A. M. Morley): Howe's pictures 7 drew usual good crowds at two performances; very good. The Man of the Hour 12. The Lottery Man 20.——NATIONAL (W. G. Hartsborn): Black and White, the Three Singing Girls, W. J. Willis, Barton and Verure, and Sam Liebert and co. in Tobikitzky Days for 9-14; one of best bills ever seen here; capacity business.

ALLIANCE.—COLUMBIA (W. R. Davis): The Keyes Sisters Stock co. 2-7; good business and satisfaction. Plays: A New England Romance, The Girl of Eagle Ranch, Little Miss Nobody, Dr. Jekyll and Mr. Hyde, The Two Orphans, and On the Frontier. The Blue Mouse 20. Nancy Boyer Stock co. 23-28. Fred Reto Stock co. 30-Feb. 4.

KENTON.—GRAND (Dr. Binckley-Ross and Lawrence): The Soul Kiss 6; capacity house; good co. County Sheriff 10. U. T. C. 13.——ITEM: S. H. Brick has transferred his interest in the management of the Grand to Dr. J. W. Binckley, H. A. Ross, and J. A. Lawrence.

EAST LIVERPOOL.—CERAMIC (William Tallman): The Flaming Arrow 4 pleased fair business. Robert T. Haines and a strong co. in The Spendthrift 5 pleased fair business. The Girl in the Taxi 7 pleased good business. Lyman H. Howe's pictures 9. The Stampede 10. William H. Turner in Father and the Boys 13.

HAMILTON.—SMITH'S (Tom A. Smith): Virginia Harned in The Woman He Married 4; big house; excellent production. The Lottery Man 6; fair house and performance. The Man of the Hour 7; small houses. Julian Eltinge in The Fascinating Widow "turned 'em away" 8; exceptionally good. Powell-Cohan co. 9-14.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): The Girl in the Taxi 8 pleased good business. The Girl and the Stampede 9; excellent, to good business. Seven Days 14. Royal Welsh Ladies' Choir (auspices Kings Daughters) 16. Daniel Boone on the Trail 18. The Cat and the Fiddle 27. Cinderella Girl 31.

BELLAIRE.—COLUMBIA (James Tallman, Jr.): The Flaming Arrow 5; good co.; large house. The Wolf 10; canceled. Carter De Haven in The Girl in the Taxi 14. The Missouri Girl 18. The Thief 23. The Third Degree 27.

MEDFORD.—OPERA HOUSE (Charles D. Hazelrigg): Ole Olson 5; fair house. Time, Place and Girl co. 7; good co.; S. R. O. Queen of the Moulin Rouge co. 12. Mary Mannering co. 18. The Beauty Spot co. 27. Gentleman from Mississippi co. Feb. 1.

OKLAHOMA.

CLAREMORE.—WINDSOR OPERA HOUSE (G. E. Yount): Dan Cupid Dec. 27; fair business. Three Weeks 28; good co.; small house. Graustark 29; good co. and business.

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Dunn, the Magician, 3 to small house. St. Elmo 7. The Climax 9.

PALESTER.—BURBY (H. A. Spatelmeyer): The Golden Girl 6; excellent co.; business fair. Blue Mouse 7 pleased good house. Wives of the Cabbage Patch 11. The Climax 12.

ARDMORE.—ROBINSON'S OPERA HOUSE: Graustark 2; good audience. Three Weeks 4; fair business. The Blue Mouse 6; large house.

SHAWNEE.—BROKER (John Fanning): The Golden Girl 7; fine performance; poor business. Polly of the Circus 12.

OREGON.

PORTLAND.

Prune for the Honeymoon Trail Company—Brenda Fowler Made Hit.

The Honeymoon Trail was the attraction at the Heilig Theatre for the week opening 1, and although the second coming of the musical comedy it was greeted by large audiences. The comedy parts depended chiefly on Lois Keiso as Papa Mason and Carl George as Franz von Mahr, the German nobleman. Laura Castle as Mrs. Hemingway sang cleverly, as did Clara Dalton as the heroine of the "Trail."

Emilio de Gogorza, baritone, without the aid of scenery, orchestra or costumes, won a remarkable vocal triumph in concert at the Heilig 4. De Gogorza's voice is a study in itself—it is so smooth and possesses so much sparkling quality. The pianist was Robert Schmitz, a young Frenchman, who won a gold medal for his piano work last season at the Paris Conservatoire. Mr. Schmitz gave finished readings of both Chopin and Liszt, and showed marked talent in his work. The concert was given under the direction of Steers-Coman. The Inferior Sex 11, followed by The Chocolate Soldier 15.

One of the most entertaining attractions seen for some time was Clyde Fitch's comedy, Girls, produced by Baker Stock co. at Baker Theatre week 1, and a full house greeted each performance. The night of 6 the entire house was filled with members of the National Wool Growers' Association holding a convention during this week in Portland, and for whose special benefit the comedy was played this week. Brenda Fowler as Pamela Gordon did clever work, and the two other girls were made fascinating by Beatrice Nichols and Gene Yarborough. Edgar Holt well personated Mr. Thurston Hall very successfully, and was ably supported by Thomas MacLarnie as Sprague and Hugh Dillman as Mr. Lest, the senior clerk of the firm of Sprague and Lest. Neil Franzen as Mrs. Dennett and John Burton as old Mr. Dennett added much to the successful production of the comedy. On Parole 8, followed by The Girl of the Golden West 15.

An unusual attraction at the Lyric Theatre week 2 was Alberta Claire, the girl from Wyoming, who is riding from ocean to ocean on a wager. She is accompanied only by her big dog. King and Dillon in Mexico is the musical comedy, which has some clever lines and laughable situations. The Lawmakers week 9.

Some few nights ago the safe at the Heilig Theatre was blown open. The safecrackers realized about $2,000 for about twenty minutes' work, which sketch was the best paying one pulled off since the opening of the theatre.

The annual T. M. A. Midnight Matinee was held at the Baker Theatre, Heilig Theatre and at the Orpheum, netting to the benefit fund about $1,800. JOHN F. LOGAN.

SALEM.—GRAND (John F. Cordray): The Time, the Place and the Girl 2; matinee and evening; filled the house and pleased. Y. M. C. A. 10. The Barrier 11. Queen of Moulin Rouge 14. Great Chinatown Trunk Mystery 16. Mary Mannering 21.

BAKER.—THEATRE (L. Pefferle): The Barrier 5; good business. Stubborn Cinderella & Silver Threads 11.

PENNSYLVANIA.

SCRANTON.—LYCEUM (Thomas M. Gibbons): The Girl and the Drummer 7, with matinee; co. and business excellent. Rothern and Marlowe in Macbeth 13; house sold solid. The Rosary 16-18, with two matinees. Mother 19-21, with matinee.—NEW ACADEMY (J. F. Docking): The Dollar Mark was the offering of the Poll Players for week of 9 to capacity houses. Harold Claremont as James Gresham, Duncan Penwarden as Carson Baylis, and Gilberta Faust as Alice Chandler made individual hits and were accorded numerous curtain calls. William Gerald as Anthony Martin, Irving Lanesser as Wallace Chandler, Augusta West as Mrs. Chandler, Ada Sherman as Melinda, Catherine Francis as Millie Foster, and John Kingsbury as Livingston were excellent and merit special mention. Others who did well: John C. Carleton, George McEntee, J. J. Dempsey, Mr. Flynn, R. Ross, Mr. Brennan, W. Davis, William Wallace, Charles La Clair, Tony Hodges. The scenery was all that could be desired, as was also the staging. The Straight Way 16-21.—POLI (J. H. Docking): An excellent bill for week of 9, with Joe Maxwell and co. in A Night in a Police Station as headliner, scored; Visocchi Brothers, the Torleys, Adial and Arthur, Bowser, Hinkle and co., the Bounding Gordons, and Fiddler and Shelton to capacity houses. Manager Docking has introduced, as a special feature, bright light moving pictures at the Poli and they are a big success.—COLUMBIA (G. Nelson Teets): The World of Pleasure 5-7. The best co. of the season, to capacity business. Eva Mull, Dorothy La Mar, and Harry Marks Stewart made individual hits and received many encores and curtain calls. The singing and evolutions of the chorus was far above the average. The Merry Whirl co. in The Magic Ring and The Merry Whirl 9-11. Co. excellent, to good business. Pell Doyle, Billy Baker, and Marie Beaugarde were featured and made good. The Star Show Girls co. in The Reception of Willie Green and A Model's Surprise 12-14. Co. and business good. John T. Baker and Louie Lynn scored hits. Rosalie merits special mention. Follies of the Day, with Gertrude Hayes and Louis Deere, 16-18. The Big Review co., with Frankie Heath and Harry Le Van, 19-21.—ITEMS: Grace Huff, who has been playing leads with the Poll Stock co., has resigned to go to New York city. Her place is filled by Gilberta Faust, who has been playing "heavies" in the same co. Miss Faust's place is filled by a newcomer, Augusta West, who bids fair to becoming a favorite here. Another acquisition to the co. is John Kingsbury.

READING.—ACADEMY (Phil Levy, resident mgr.): The White Squaw 6 to poor business. The cast was adequate and the story dramatically interesting. The Traveling Salesman 10; fair-sized audience. The Lily 11 to good business. This was without doubt, the finest dramatic performance of the season thus far, and Manager Levy was unanimously congratulated in securing it. Al. G. Field's Greater Minstrels 12 to S. R. O. This organization contained many of the foremost minstrels.—OPERA HOUSE (C. G. Keeney): Tracy the Bandit 5-7. Claude Daniels played the title-role, and, as usual, scored a decided hit. My Lady Nell; or, The Heart of the West 9-11, with matinees 9 and 11. Irene Myers was featured in the stellar role, and was very ably supported by the Grand Stock co.; good business was the rule. An American Gentleman 12-14, with matinee 14; amateur night 13.—ITEMS: The White Rats, made up of performers from the Hippodrome, Palace, Orpheum, and Lyric theatres, together with members of the Grand Stock co., several theatre managers, newspaper and theatrical scribes and stage devotees generally to the number of 100, "scampered" merrily on the spacious stage of the Hippodrome just as the clock struck the hour of midnight of the 7th of January. An elaborate banquet inaugurated the festivities, with Harry Luken, of the Reading Amusement Co., lessee of the theatre, as toastmaster. Dancing and a vaudeville entertainment followed. A minstrel performance, in which non-professionals figured largely, concluded the programme. The affair, the first of its kind held in the city, was a great success, mainly due to the efforts of Mr. Luken, assisted by Manager Keeney and Lorainne Dudley. Music was furnished by the combined orchestra of the Lyric and Hippodrome.—Virginia Zollman is the newest addition to the cast of the Grand Stock co.—Claude Daniels, leading man at the Opera House, narrowly escaped having his eye blown out by the accidental discharge of a revolver. While playing the title-role in Tracy the Bandit he was hit with a wad from a blank cartridge, which penetrated the mask he was wearing and lodged in his eye. A local physician removed it with some difficulty, and Mr. Daniels was obliged to wear dark glasses for several days, although he continued in the cast.—Charlie Donin, of the Philadelphia Ball Club, and Jim McCool made a tremendous hit with the patrons of the Hippodrome 9-14. Crowded houses were the rule at every performance.—Tom H. Roberts retired from the cast of the Grand Stock co. 14 to enter vaudeville.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): The Lancaster Choral Society 10 delighted crowded house; the soloists were Helen Niebuhr, contralto; Clifford Cains, basso; Mrs. W. S. Russell, pianiste; Professor H. S. Kirkland directed and Professor George Benkert was the accompanist. The Traveling Salesman 12 pleased large audience; good co. Phil Ott's Comedians 13, 14. Thomas E. Shea co. 16-21.—FAMILY (Edward Mozart): The Joseph King Stock co., in their nineteenth week, produced Strongheart 9-14 to large and well pleased audiences. The following appeared in the cast: Emily Lascelles, Edward Van Sloane, Aubrey Noyes, Walter Shuttleworth, Arthur Byrne, Edward O'Connor, James Wilson, Edward Delaney, John B. Meek, Edward Haverly, Anna C. Turner, Florence I. Nelson, Lavinia Welch, John Raymond, Harold Weston, Thomas Ross, Frank Carr, Ralph Hern, Ray Nichols, and Walter Barnes. The Circus Girl 16-21, and vaudeville.—ITEM: Howard E. Doan, manager of the Hippodrome, visited New York and Buffalo 9-12.

HARRISBURG.—MAJESTIC (N. C. Mirick): The Nigger 6, 7; attendance only fair. Al. G. Field and his minstrels drew a S. R. O. house and gave one of the best performances, and won much applause; Mr. Field was inimitable and droll in his Anderson stories; the scenic effects were more than meritorious. The Brigadiers 18. Nordica and local songbirds 19.—ORPHEUM (C. Floyd Hopkins): Week of 9: Dunbar and Turner, Mr. and Mrs. Allison in sketch, Minnie from Minnesota; Rosa Crouch and George Welch, Lynch and Zellers, Marion Garson and co. in operetta, Night in Seville; Keller Mack and Frank Orth, Howard's musical ponies and dogs; Orphescope; the attendance for the week fair; the programme was largely of the comic order and was well merited applause.

ALTOONA.—MISHLER (I. C. Mishler): Al. G. Field's Minstrels 9; good business. Howe's pictures 10; fair patronage. The Rollickers Burlesque co. 11; packed house. Nance O'Neil in The Lily 12 pleased capacity. The Traveling Salesman 13; large receipts. The Flaming Arrow 14; big attendance. The Newlyweds 19. Jumping Juniter 20. Madame Nordica 24.—ORPHEUM (A. E. Denman): Vaudeville 9-14; capacity business.—ITEM: Ralph Collins, of The Man on the Box co., spent Sunday here.—Lawrence McGill and Gertrude Shipman, of this city, are meeting with a great deal of success at the New Kensington Theatre.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): The Magic Story 4 canceled, on account of illness of True S. James. Watson's Beef Trust 5; stood them up and pleased immensely. The Third Degree 6, with Fernanda Eliscu; fine business and performance. Al. Field's Minstrels 7 pleased good business. The Oberammergau Peasant Players, presented Der Dorfofarrer 9 and Der Amerika-Bengl 10; fair business and gave good satisfaction. Howe's pictures 11. The Rollickers 12. The Lily 13. The Traveling Salesman 14.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Father and the Boys 5 to a fair sized audience; deserved better. Uncle Daniel 7 pleased capacity audience. The Blue Mouse 9 to large and appreciative audience. Wanda Ludlow as the Mouse was well received, as was James L. McCabe and Mae Greville. Page Spencer, Miss Pierce, Cal P. Coast, J. H. Roeder, T. F. Sullivan, John Brooks, Rose Bradbury, Wilfred Brown, Henry Smith, D. Eden, and V. C. Phillips all deserve special mention for clever work. The Newlyweds 17. Al. H. Wilson 19. Al. G. Field 20. Charles K. Champlain Stock co. 23-28.

DU BOIS.—AVENUE (A. P. Way): The College Girls, the fourth member of the People's Popular Course, Dec. 27, to S. R. O. Tom Donelly's vaudeville minstrels 2-4 to fair business. In the Bishop's Carriage 5; good co. and production. The Dunbars, bell ringers, and quartette 6, to S. R. O. The Man on the Box 10 to medium business; excellent co.; fine scenery; all in all a meritorious performance, deserving of much better patronage.

CONNELLSVILLE.—SOISSON THEATRE (Fred Robbins): Al. G. Field's Minstrels 5 pleased a packed house; the first time Mr. Field has been in this city for eighteen years. Gay Morning Glories 6 to capacity. Human Hearts 7 pleased two good houses. A Texas Ranger 10 to good business; fair. Monte Carlo Girls 13. George Sidney in The Joy Rider 16. The Girl in the Taxi 18. Howe's pictures 19. Brigadiers 20.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): The Final Settlement 2; fair attraction and business. John W. Vogel's Minstrels 9; fine performance; large house. Mother 10; excellent performance to packed house; Mary Shaw as Mother, Milton Sills as William Wetherill, James Brophy as John Chase, and Jane Corcoran deserve special mention. Joseph M. Weber presents The Climax 17. Howe's pictures 18.

BUTLER.—MAJESTIC (George N. Burkhalter): Lyman Howe 6; good pictures to S. R. O. The Flaming Arrow 7; attendance fair, matinee and night. Vaudeville and pictures 9-11; good business. Father and the Boys 12. The Rollickers Burlesque 13. The Man on the Box 14. Boxing show 16. The Gay Morning Glories Burlesque 17. The Blue Mouse 18. The Thief 19. The Girl in the Taxi 20.

ST. MARYS.—TEMPLE THEATRE (J. S. Speer): Pictures and vaudeville 2-7; very good, to good business. Pinafore (local; George E. Bender, director) 10, 11; excellent, to full houses. Mrs. F. B. Hannauer as Josephine, George E. Bender as Ralph, and Norbert Lion as Dick Deadeye deserve special mention, their voices being exceptionally fine. The Red Mill 25.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Montana 7 to small but pleased audiences; well staged. Nancy Boyer co. 9-14; first half of week in The Richest Girl, Clothes, The Woman's Hour, The Girl from Out Yonder, Sweet Clover, and The Prima Donna to fair sized and appreciative audiences; well balanced co.; scenic effects good.

M'KEESPORT.—ORPHEUM (F. D. Hunter): W. H. Turner in Father and the Boys 7; excellent; pleased a small audience; Mr. Turner received much praise; Edith Yeager was pleasing as Bessie Brayton. Monte Carlo Girls 11, 12. Red Mill 14.—ITEM: The Stampede failed to appear 5.

BRADFORD.—THEATRE (Jay North): Howe's pictures 3 pleased large audience. In the Bishop's Carriage 7. Faversham 10. Margaret Anglin 13.—GRAND (B. L. Raich): Moore and St. Clair, Robert McDonald, and Gartelle Brothers, with motion pictures new year's week, attracted large business.

HAZLETON.—GRAND (J. B. Bensinger): The first week of vaudeville drew good houses and gave excellent satisfaction. Gertrude Maxwell, Leroy Sisters, Jennie Ward and Billie Cullen, Mignon Phillips and co., May Green 9-11. The Three Musical Millers, Deodato, Lucille Ainley, Lorraine and Dudley 12-14.

HANOVER.—NEW OPERA HOUSE (J. Clair Slagle): The Climax Dec. 30; large house; excellent performance. Pardoned (local) 2; small audience; pleased. Blue Mouse 3; fair house; greatly pleased. The Nigger 5; good audience; one of the best productions ever given here. White Squaw 9. Phil Ott 10.

CHESTER.—WASHBURN'S (Leon Washburn): Billy Watson's Beef Trust 2 pleased capacity. Merry Widow 3; excellent cast; best of satisfaction. The Rollickers 9 to capacity. The City Club 16. White Squaw 18. My Friend from Dixie 19. Lew Dockstader 21.

VANDERGRIFT.—CASINO (C. F. Fox): The Girl of the Mountain 3; good, to fair business. Howe's pictures 7; good, to capacity. True S. James in The Magic Story canceled. Seaborn Wright (local lecture course) 12. The Red Mill 17.

RHODE ISLAND.

PROVIDENCE.

The Empire Adopts New Policy—Joseph Sheehan at the Opera House.

The Sheehan Grand Opera co. was at the Opera House 9-11 with an excellent cast in Il Trovatore. Joseph F. Sheehan carries the leading tenor role, capably assisted by Louis La Valle, Charles O'Malley, William Young, Grace Nelson, Elaine De Sellem, and Christine Dufau. Large and appreciative audiences prevailed. Sydney Drew closed the week 12-14 with a revival of the football comedy Billy.

With the production of Katie Did at the Empire 9-14, a new policy was inaugurated which will be continued throughout the remaining season. Managers Spits and Nathanson will discontinue the popular priced attractions and in the future cater to nothing but the best on the road. They have already booked a number of Klaw and Erlanger's best for early performances, and with others in view should claim a good season's business. The opening performance of Katie Did was a notable one, filling all expectations of the large audiences assembled. Louis Simon furnishes a wealth of clever comedy in the leading role, and Freddie Nice and Bert Baker are seen to advantage. La Petite Adelaide and J. J. Hughes are accomplished dancers and deserve special mention for excellent work. Robert Hilliard in A Pool There Was 16-21.

With the elimination of the Empire the Imperial can now boast of the only popular priced house in the city. It is here that the Baldwin Melville Stock co. has made such a decidedly favorable impression and each week brings forth added business. The Fatal Wedding is the current attraction, combining some good comedy with many villainous attempts at human life. Pearl Gray is especially well cast and Theodore Gamble and Bob McClung and Alice Lovell Taylor are acceptable in good roles. Salomy Jane 16-21.

The Cracker Jacks offered the banner bill of the season at the Westminster 9-14, with a fine burlesque and many good acts in the olio. Bon Tons to follow.

As is usual, the case seats were at a premium at Keith's during the week and the bill presented goes on record as one of the best seen at the house this season. Joseph Hart leads off with his sketch, A Night in a Turkish Bath, which proved a winner. Amy Ricard and Lester Lonergan also won approval in An Idyl of Erin. Lyons and Yosco followed, and the Sebastian Troupe, Tempest and Sunshine, the Kittons, Cook and Stevens, Miss Theny and her broncho, and Tom Mahoney furnished the necessary entertainment to make the bill an excellent one.

Keith's is the first in the city to adopt the daylight motion pictures and the audiences approved emphatically of the clear delineation films presented at the house during the week. The Nickel has also fallen into line and in the future the daylight pictures will prevail.—H. F. HYLAND.

NEWPORT.—OPERA HOUSE (Ellis R. Holmes, res. mgr.): Douglas Fairbanks in The Cub 3; excellent performance, to large house. Sidney Drew in Billy 7 pleased good sized audience. Sheehan Opera co. in Il Trovatore 13.

PAWTUCKET.—BIJOU (D. R. Buffington): Bijou Stock 9-14 in The Shop Girl; good business. The Governor and the Rose 16-21.

SOUTH CAROLINA.

GREENVILLE.—OPERA HOUSE (B. T. Whitmire): The Girl from Rector's 4; well presented; business good. The banner house of the season greeted The Merry Widow 11; every seat being occupied and hundreds standing; usual high-class Savage production and everybody delighted. The Nigger 18. Honey Boy Evans' Minstrels 17. The Firing Line 18, and matinee. The Spendthrift 20.

CHARLESTON.—ACADEMY (Charles B. Matthews): Seven Days 2, and matinee; capacity. Girl from Rector's 6; large audience. Firing Line 11. Merry Widow 13, 14. Lottery Man 16. Spendthrift 17. Lew Dockstader 19. Viola Allen 20. The Nigger 21. Daisy Cameron 23. Creatore's Band 26.

SPARTANBURG.—HARRIS (Hartzog and Rudisail): Hutton Bailey Stock co. Dec. 26-31 (except 27) to large well-pleased houses. Girl from U. S. A. 27. Girl from Rector's 8 to large audience; highly pleased.

TENNESSEE.

CHATTANOOGA.—ALBERT (P. R. Albert): Walker Whiteside in The Melting Pot 9 pleased good business. Black Patti 9. Madame Nazimova in Little Eyolf 10. John Mason in The Witching Hour 16.—LYRIC (B. G. Caudy): George Evans' Honey Boy Minstrels 6 pleased good business. The Spendthrift 9. Seven Days 12.—BIJOU (O. A. Neal): A Minister's Sweetheart 2-4 pleased fair business. At the Mercy of Tiberious 5-7 pleased good business. Cecil Spooner 9-14.

KNOXVILLE.—STAUB'S (Fritz Staub): George Evans' Honey Boy Minstrels 7, matinee and night; good co.; very good business. Lionel Adams and Doris Mitchell in The Spendthrift 10; excellent co.; good business. Madame Sherry 17. Paul Gilmore in The Bachelor 21.—WELLS' BIJOU (Fred Martin): Schiller Amusement co. in Mamselle 9-14; excellent business; good co. Happy Hooligan 16-21. Rose Melville in Sis Hopkins 23-28.

NASHVILLE.—VENDOME (W. A. Sheets): Frances Starr in The Easiest Way pleased good business 10, 11. The Arcadians 12, 13. Seven Days 14. Madame Sherry 19-21. Kyrle Bellew in Raffles 22.—BIJOU (George H. Hickman): Cecil Spooner in The Fortunes of Betty 2-7. The Rosary opened well 9-14. The Lion and the Mouse 16-21.

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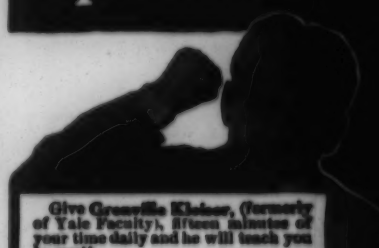

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TEXAS.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weis): Billy Clifford in The Girl, the Man and the Game Dec. 25, 26; splendid co.; fair business. The Girl from the U. S. A. 30; fair co.; good business. Just Out of College 31, 1; good co.; fair business. Classmates 2; good co.; poor business, account of the extreme cold weather. Girls 4, 5. Fox's Minstrels 8. Midnight Sons 11, 12. Ben-Hur 16-18. The Merry Widow 20-22. Ellen Beach Yaw 23. Madame Nazimova 24, 25. Polly of the Circus 26, 27. Sins of the Father 28, 30. Three Weeks 31. Russian Dancers Feb. 6. Madame X 10-12.
HADEN F. SMITH.

FORT WORTH.—BYERS OPERA HOUSE (F. W. Greenwall): James T. Powers in Havana Dec. 25 delighted two packed houses; Mr. Powers is better than ever and received an ovation; Geraldine Maleese is quite the prettiest and daintiest dancer we have had in many seasons; beautiful chorus. Grace Merritt in The Blue Mouse 2, 3; fair business; Miss Merritt and entire co. were very pleasing. Graustark 9. Three Weeks, with Marcelle Hamilton, 10, 11. Girls 12, 13.—NEW MAJESTIC (T. W. Mullaly): Willa Holt Wakefield headed an excellent bill 2-7 to good business; Miss Wakefield has the best and most artistic "single" that has ever played the Majestic and she was given an ovation at each performance; Bernard and Orth came second with a clever talking act; Arnold and Ethyl Grasse scored strongly; others were Harry Antrim, Nellie Burt, Fitzgerald and Odell, Norris' Baboons, and motion pictures. 9-14; Watson, Hutchins and Edwards and six high-class acts.—OLD MAJESTIC (W. J. Bailey): Opened 16 with Lorraine Buchanan and a high-class co. in stock productions.—PRINCESS (Joseph Arpodt): Orietta and Taylor, Frank Mostyn Kelly and others 9-14; good business.—IMPERIAL (William Ward): Banke-Brasseale Duo and others 9-14; excellent business.

TEMPLE.—EXCHANGE (Roy Balling): Just Out of College 4; good co., to well pleased capacity. Melba Palmer Stock co. 9-14 (except 13). Stock co. gives way for Elynor Glyn's Three Weeks 13.

GONZALES.—THEATRE (Ollie Bros.): Classmates 6; co. and business good. Underlined: The Man on the Box.

MARSHALL.—GRAND (D. W. Powell): Wyoming Girl 6; fair business and co. Sins of the Father 11. Graustark 13.

UTAH.

SALT LAKE CITY.

James Durkin in Leading Roles—Maude Leone as Popular as Ever.

At the Salt Lake Theatre week of 2, although the audiences were not large, our good friend, Lillian Russell, has cause to be proud of the warm reception accorded her at each and every performance of the light-waisted play, In Search of a Sinner. Among the going-home chatter of the audience, I distinctly heard two good old people say, "I wonder if this woman will ever be old? She looks just as young as when we saw her twenty-five years ago." Olive Harper was clever. Co. good, but having little to do except to form a halo 'round the star. University of Utah Dramatic Club in The Professor's Love Story, 13, 14.

At the Garrick James Durkin, the new leading man, who replaced William Ingersoll, presented the interrupted play, Prisoner of Zenda, week of 2 to business fair to good. Mr. Durkin has an easy and pleasing manner, and has undoubtedly scored. The co. now consists of the following excellent players: Jane Wheatley, Walter Seymour, Margaret Dills, Jessie E. Prisgle, Henry Crosby, David Herblin, Wilson Day, Helen Collier, Herrold Williams, Nell Pratt, Mabel Dillingham, and Albert Peters. The Princess Flavia of Jane Wheatley was especially gracious and pleasing. Here is a woman for better things. Warren R. Emerson is now house manager. Midweek matinees have been changed from Wednesday to Thursday. Prices range from 25 to 75 cents.

Maude Leone and a fair co. at the Revier tried comedy for the week of 2, presenting The Rajah's Daughter to light business. This is to be followed by The Musketeers and Salomy Jane. Miss Leone looked charming as the Rajah's Daughter, giving it a touch of her own, which is always popular with audiences. Annie Adams came in for warm recognition, as did also Willard Mack and James Renney. The co. now consists of Maude Leone, Willard Mack, James Renney, George C. Stanley, Harry Babb, William Donovan, George Morrell, Annie Adams, and Margaret Ward Manners. Play production under Willard Mack. Annie Adams (Kisbadden), mother of Maude Adams, lives in a cozy little cottage here in order to take care of Grandma Adams, who, although spry and well, is very aged. She plays for the sake of playing—she loves to work. As she cannot leave the sweet old mother, she contents herself as well as may be in coaching younger aspirants to fame and playing occasionally where she can get as good a small of the footlights as possible. She does not believe that the gracious Creator put work upon mankind as a curse.

Colonial: The Kissing Girl 1-3. Balance of week dark.

The boys of the Press Club are busy getting stuff together for their annual show. C. W. Sutton, the popular local manager of the Orpheum, will have the business end of the show, and "Ted" Goodwin will write a sketch to embrace the various new jokes and acts which the news gatherers are supposed to have accumulated during the past year.

At the Casino the Insles Brothers, two clever boys, have been doing a good turn in black and white face.
C. E. JOHNSON.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE (Eaton and Fox): Soul Kiss 7; full house; good co. The Time, Place and Girl 10; good house; well pleased. Old Homestead 16. Vogel's Minstrels 17.

BARRE.—OPERA HOUSE (John E. Hoban): The Soul Kiss 9 pleased S. R. O. The Time, the Place and the Girl 16. Vogel's Minstrels 20.

BRATTLEBORO.—AUDITORIUM (George E. Fox): The Soul Kiss 8 pleased full house. The Time, the Place and the Girl 9; co. and business good. The Old Homestead 14.

ST. ALBANS.—OPERA HOUSE (T. E. Waugh): Graustark 10; good co. to fair business. The Time, the Place and the Girl 13. Mother and Son 16. Old Homestead 26.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Graustark 9; good co.; pleased large house. Moving pictures 12; good house.

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VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Otto Wells): Madame Sherry co. 2-4 pleased good houses. Robert Hilliard in A Fool There Was 6, 7 pleased good houses. Cambrian Glee Singers 10. Richard Carle in Jumping Jupiter 13, 14.—GRAND (Otto Wells): George Sidney in The Boy Rider 2-7, packed houses all week. Beulah Poynter in The Little Girl That He Forgot 9-15.
E. FRANK TAYLOR.

LYNCHBURG.—ACADEMY (Corbin Shields): Robert Hilliard in A Fool There Was 5; co. and business very good. Buster Brown 6; drew well. Madame Sherry 9; S. R. O.; splendid. Richard Carle in Jumping Jupiter 12. Cavalleria Rusticana 14. George Evans 27.

DANVILLE.—ACADEMY OF MUSIC (S. A. Schloss): The Firing Line 4. Merry Widow 5; excellent cast, to capacity business. The Nigger 9; fair co., to small business; the play does not appeal to a Southern audience and some severe criticisms were heard.

STAUNTON.—BEVERLEY (Barkman and Shults): The Travelling Salesman 5; large and enthusiastic audience. The English Grand Opera co. 9 to fair and well pleased house. Madame Sherry 12. Creatore's Band 13. George Evans' Minstrels 28.

PETERSBURG.—ACADEMY (Dan Regan): St. Elmo 10; large and well pleased audience; co. good.

CLIFTON.—FORGE MASONIC OPERA HOUSE (Donovan and Goodwin): Buster Brown 5 to S. R. O; good performance.

WASHINGTON.

SPOKANE.

Tetrazzini Warmly Received—Max Figman Drew Well—Some Good Attractions to Come.

Tetrazzini, coloratura soprano, assisted by Frederick Hastings, baritone; Benoist, pianist, and Oesterreicher, flutist, was warmly received at the Auditorium the evening of 8. The singer was liberal in responding to encores. Max Figman in Mary Jane's Pa opened the week, playing four performances and was well received. The Squaw Man, with Clarence Bennett as Tabywana, 4.

The Lawrence Stock co. in Shore Acres played to big business at the American 1-7. Del S. Lawrence and Jane Vivian Kelton had the chief roles. Brown of Harvard 8-14.

The Baker Stock co. presented The Dollar Mark at the Spokane week of 1. Franklyn Underwood scored as Charles Gresham. The Girl of the Golden West week of 8.

Differences between the management of the Pantages' Theatre and the Stage Employees' Union over the employment of a member of the Motion Picture Operators' Union to operate the spotlight and motion picture machine at this place, have been amicably settled, and the stage crew has returned to work. Mr. Walker has secured the services of an experienced motion picture operator, who recently joined the Stage Employees' Union.

Managers of theatres in Spokane report that the business of the various houses in 1910 was better than at any previous time and they say indications are that 1911 will be even greater. The Auditorium has a long list of high-class attractions for the season. The Lawrence Players at the American and the Baker Stock co. at the Spokane will remain here for the greater part of the year. Alice Lloyd holds the record as a drawing card at the Orpheum, although George Beban in his Italian sketch was a close second.

Manager Hayward announces these bookings for the Auditorium Theatre: Seven Days, Feb. 4; Jefferson De Angelis, 13; Mary Mannering, 14; Father and the Boys, 24; Polly of the Circus, March 5; Gertrude Elliott, 23; The Arcadians, April 9; Yeobel, first time on any stage, 27; Marie Dressler, 30; Madame Sherry, May 1; Blanche Ring, 28; Sothern and Marlowe, June 5; John Drew, 19; The Lily, 26; Billie Burke, July 17, 18; Ethel Barrymore, 24, 25.
W. McCREA.

TACOMA.—TACOMA: The Chocolate Soldier 1, 2; filled the house and matinee. It was under the direction of F. C. Whitney; the large orchestra furnished one of the most attractive features in this performance; John R. Phillips took the stellar role acceptably. The great tragedy entitled The Chinatown Trunk Mystery 4; drew a full house; although the play is full of blood, Tacoma took it for comedy or burlesque. Luise Tetrazzini 5 sang to a limited number, who were enthusiastic in compliment; she was assisted by Frederick Hastings, baritone; Andre Benoist, pianist, and Walter Oesterreicher, flutist. The Squaw Man 7; had a good house at popular prices; the co. was very good and under H. E. Price and co.'s management; J. C. Livingston, the Squaw Man, was good; so did Harry Hayden, the sheriff.
FRANK B. COLES.

ELLENSBURG.—THEATRE (H. S. Linwood): The Barrier Dec. 31; good house; poor co.

WEST VIRGINIA.

CLARKSBURG.—OPERA HOUSE (W. E. Deahon): Phil Ott's Comedians Dec. 26-28; fair, to good business. Johnny Wise vaudeville 29-31; medium co., to good houses. County Seat 2 pleased, to big business. Red Mill, matinee and night, 7, to S. R. O. The Boy Rider 11. The Stampede 12. The Man of the Hour 13. Girl in the Taxi 14.—ITEM: Manager Deahon secured The Red Mill for opening production of new opera house at Bridgeport for 10. Manager

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Boston took stage hands from this city. Seating capacity, 700. House was filled to capacity, and Mill playing for a guarantee. Shinaston is located on trolley between this city and Fairmont, it being a booming oil town.

WHEELING.—COURT (E. L. Moore): Henrietta Crossman 4; good co. and good business. The Spendthrift 6, 7; Miss Magrane made many friends; curtain calls after each act; good business. The Girl in the Taxi 12, 13. The Lily 14.—VIRGINIA (Charles A. Feinler): The Newlyweds 7; closed the best week house has ever had. Father and the Boys 9-11, with William H. Turner and A. Good co.; good business. The Wolf 16-18.—APOLLO (H. W. Rogers): The Gay Morning Glories 9-14; B. R. O. The Gay Masqueraders 16-21.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): The Lion and the Mouse 5 pleased good business. Madame Sherry 10; B. R. O.; enthusiastic audience; best of its kind ever seen here.

PARKERSBURG.—AUDITORIUM (W. E. Kemery): The Man of the Hour Dec. 26 pleased two large houses. His Partins 2 failed to please. The Squaw Man 4; good; fair business.

CHARLESTON.—BURLEW (N. S. Burlew): The Squaw Man 7 failed to please. The Lion and the Mouse 9; light business. Richard Carle 11. Madame Sherry 13, 14.

MARTINSBURG.—CENTRAL OPERA HOUSE (C. W. Croucher, res. mgr.): American Male and Female Minstrels 2-7 (except 5). The Climax 5.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Gregg): The County Sheriff Dec. 29; fair co. and business.

WISCONSIN.

MILWAUKEE.

Mabel Hite and Mike Donlin Pleased Good Houses—Burlesque at the Gayety.

Mike Donlin and Mabel Hite are in our midst again this week, presenting their clever little sketch, in which they were seen here last season. Double Play is the title of the act, and it gives versatile Mabel a chance to entertain the audience with her clever impersonations, mannerisms and real comedy. Lillian Ashley with her little girl's way of singing and telling stories is one of the brightest contributors on the bill. Her imitation of a "jag" is immense. The balance of the bill includes Five Satsudas, Fred Dupres, Armstrong and Dale, Three Leightons, the Balsars, and Karl and Curtis.

The Love Makers are presenting a burlesque at the Gayety this week, which is novel and attractive. Sam Howe and Bob Scott are both clever comedians.

The Tiger Lilies, with Matt Kennedy and Marguerite Flavin, are offering an unusually good show at the Star. L. R. NELSON.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): The Manhattan Stock co. closed a successful week's engagement 1; the co. appeared in My Dixie Girl, Little Miss Robinson Crusoe, Brother Against Brother, Two Little Sailor Boys, The Crucifix, Escaped from the Law, and The Man from Sacramento. Leonora Lake, lecturer, 6. The Berchtesgadener German Peasant Theatre co., now touring this country, appeared in Der Dorfpfarrer 8 to packed house; co. gave good satisfaction. Frank E. Long Stock co. in Sweet Clover 9. Baby Mine 13. The Commuters 21.

JANESVILLE.—OPERA HOUSE (Peter L. Myers): Winninger Brothers 2-7; opened in The Game, followed by Sheridan Keene, The Man of Her Choice, The Blockhead, Men of the World, and Kepler's Fortune. S. R. O. every night but one, which was very stormy. Call of the Wild 17. Baby Mine 23. House of a Thousand Candles 24. Our New Minister 25.—ITEM: Manager Myers announced that the Winninger Brothers' co. had broken all attendance records at this house, as well as their own.

SUPERIOR.—OPERA HOUSE (C. A. Marshall): Harvey Stock co. closed successful two weeks 7. Henry Woodruff in The Genius 8. Yiddish Grand Opera co. 9. Lion and the Mouse 13. Franklin Woodruff in The Call of the Wild 23. The Wolf 29.—ITEM: Superior (Wis.) Lodge, No. 4626, B. P. O. E., will give a banquet and entertainment at the Hotel Superior 12, in celebration of the thirteenth anniversary of the institution of the lodge.

MANITOWOC.—OPERA HOUSE (S. Peeh): A Bachelor's Honeymoon 2; small house; fair satisfaction. Barnum-Bailey co. 3-7 (hypnotists); poor business.—CRYSTAL (Engels and Goettler): The Lewis-Oliver Stock co. opened 3 for eight weeks in La Belle Marie and Cherry Valley.—ITEM: They have lost none of their popularity, playing here last season for twenty weeks.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber): Stetson's U. T. C. Dec. 31, matinee and night; satisfaction to two good houses. Frank E. Long co. closed week's engagement 7. Manhattan Stock co. 9-14 opened in Little Miss Robinson Crusoe; good business. Baby Mine 17. Commuters 20. Daisy Cameron 21.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): Lower Berth 13 pleased good house 5. The Kelly Stock co. 6, 7 to good business in Wyoming. School Days, and The Whole Damm Family. Mock Sad Alli Stock co. 16-21. Baby Mine 24. The Girl from Starland 30.

LANCASTER.—REED'S OPERA HOUSE (J. H. Reed): Rockwell's Sunny South co. Dec. 30; good colored co.; good house. Man on Box (Trousdale's) 6; worthy co.; good house; best co. this season.

OSHKOSH.—OPERA HOUSE (J. E. Williams): The Sherman Kelly Stock co. 1, 2 played A Cozy Corner and East Lynne to crowded houses.

WAUSAU.—OPERA HOUSE (C. S. Cone): A Bachelor's Honeymoon Dec. 28; good co. and business. Alice Cameron in Nancy 5.

MERRILL.—BADGER OPERA HOUSE: Nancy 4, with Daisy Cameron in the lead, pleased very good business.

CANADA.

MONTREAL.

Tillie's Nightmare at the Princess—The Record of the Week.

A good house greeted the opening of Marie Dressler in Tillie's Nightmare at the Princess 9. The piece is original and above the ordinary musical comedy and scores first through the personality of Miss Dressler; secondly, through a capable supporting co., and, thirdly, through the excellent staging of Ned Wayburn. Miss Dressler's performance is artistic and out of the beaten track. Particularly good work is done by George Gorman and May Mountford. Cecil Mink is very charming as Maud. Edward Terry in repertoire 16-21.

Valerie Bergere and co. in a strong little playlet called Judgment is the headliner at the Orpheum, and both star and co. scored. Malia and Bart proved amusing as The Baggage Smashers. Jack Moffat and Ethel Clare do a neat act. Donald and Carson in Alex. McLean's Dream, and Robedillo, wire walker, are both good, and Loney Haskell's patter caught the audience.

L'Emigre, a drama dealing in part with the Canadian Northwest, is the bill at the National. The Francais has a good bill of pictures and vaudeville. Burnet, the Irish comedian, and Brown and Brown, an exceptionally good acrobatic turn, are the features.

Ming New York, Jr., co. give a good bill at the Royal. The Mitchels in their sketch and dance, Paying the Penalty, and the Frank Sisters in Two Girls from Cork are the features.

The Lyric has an exceptionally good bill of pictures. The Hughes Brothers' musical act is the vaudeville feature.

His Majesty's was dark 9-11. McGill vaudeville performance 12. Anna Pavlowa and the Russian Dancers 13, 14. W. A. TREMAYNE.

TORONTO.

Grace George in Sauce for the Goose—Seven Days at the Princess.

Grace George appeared in a play that proved to be an excellent entertainment, Sauce for the Goose, at the Royal Alexandra. Herbert Percy as John Constable and Frederic Perry as Gravers could not be improved upon, and Keith Wakeman made a good impression as the other woman. Marie Dressler in Tillie's Nightmare 16-21.

At the Princess Seven Days was the laughable comedy presented, the most flattering report of which is the fact that the theatre played to capacity houses all week. Willard Louis played well the part of James Wilson, and Helen Cullinan did well as Kit McNair. Ida Waterman as Aunt Salina was responsible for much of the merriment, while Claire Grenville as Belle Knowles, the divorcee, was never disappointing. On the whole, the co. was a well-balanced one, and gave a very even presentation of the comedy. The Montreal Opera co. 16-21.

Laddie Cliffe, the peer of boy comedians, was welcomed at Shea's this week, and his eccentric dances and songs were as pleasing as ever. As a master of grotesque attitudes, he stands unequaled. Twenty Minutes' Layover at Alfalfa Junction, as presented by Frank Milton and the De Long Sisters, found much favor, the work of Mr. Milton being especially good. The Cadets De Gascogne sang well several operatic selections, while the Azuma Japs were excellent in balancing stunts. On Strong Ground, as presented by Lottie Williams and co., was fairly received, and Sadie Jansell, with some eccentric songs, drew much applause. The Camille Trio were good in their acrobatic turns, and the closing feature, the presentation of the late Belmont Park Aviation Meet in motion pictures, followed by the demonstration on the stage of a Herring-Curtis biplane, appealed to the scientific as well as the curious ones of the audience. E. CHESTER IRONSIDE.

LONDON, ONT.—OPERA HOUSE (John R. Minhinnick): Wildfire. Luella Morey as the owner and Gus Alexander as Bud, drew a good audience 5 and pleased. Wright Lorimer in The Shepherd King 7, 8, three performances, to only fair attendance, but deserved much better. Mr. Lorimer as David was particularly good, and his recitation of the Twenty-third Psalm in the third act made a strong impression. J. Irving White as Jonathan also deserves mention. Judith Zaraine, with Lena Ashwell in the title-role 9; good business and thoroughly satisfied the most critical; the supporting co. was particularly strong and well balanced. The Cat and the Fiddle 11 proved an enjoyable entertainment and drew well, the balcony and gallery being completely sold out and the lower floor practically filled; the scenic effects were unusually good and the cast satisfactory. Paid in Full 14. Grace George in Sauce for the Goose 16. Imperial Russian Ballet and Orchestra 19. The Passing of the Third Floor Back 20. May Robson in The Rejuvenation of Aunt Mary 21.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Edward Terry and his London co. in Sweet Lavender 9-14; The Magistrate, Liberty Hall, Toymaker of Nuremburg (followed by trial scene from Dickens of Bardell vs. Pickwick), and Pinafore's Widow; opened to very large house and received a most cordial reception. Mr. Terry and his excellent co. will tour Canada to the Pacific Coast, and sail for Australia.—ITEM: Architect's plans for the new Keith and Albee theatre on King Square are expected shortly from New York. It is intended to have the house opened next Autumn. This will make a very welcome addition to St. John's temples of amusement.

OTTAWA, ONT.—RUSSELL (P. Gorman): The Montreal Grand Opera co. closed a most successful engagement 7, when Madame Butterfly was presented to the largest audience of the engagement and curtain calls were frequent. The Passing of the Third Floor Back 10 to large audience. Lena Ashwell in Judith Zaraine 13, 14. May Robson in The Rejuvenation of Aunt Mary 17, 18.—DOMINION (Gus S. Greening): Howard and North, Berger's Players, Jolly-Wild and co., Keno, Welch and Melrose, Rita Redfield, Carl Randall, Le Dent, and pictures are filling the house at each performance 9-14.—GRAND: Murray-Mackey co. in repertoire 9-14; good business.

ST. THOMAS, ONT.—GRAND (George J. Forhan): Jessie Maclachlan Concert co., auspices 25th Battalion Band, 5; well pleased, to big business. Wildfire 6; good performance and business. The Cat and the Fiddle 10; B. R. O.; by request the people are asking the management for a return performance later in the season. Paid in Full 13. Ian Robertson in The Passing of the Third Floor Back 18. May Robson in The Rejuvenation of Aunt Mary 20.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Branigan): Cat and the Fiddle 5 pleased good business. St. Elmo 7 to fair business. The Passing of the Third Floor Back 9. Judith Zaraine 12. Annie Laurie 14. The Rejuvenation of Aunt Mary 19. Edwin Terry 25.

BELLEVILLE, ONT.—GRIFFIN'S FAMILY THEATRE (J. Hazzard): Ian Robertson in The Passing of the Third Floor Back 11; full house; performance good.

NEWFOUNDLAND.

ST. JOHN'S.—CASINO: Under Western Skies 9-12; cast included J. J. O'Grady, L. C. Murphy, J. O'Neill Farrell, J. E. Fagan, and Josephine Carroll.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (G. W. Lyon, mgr.): Walnut Ridge, Ark., 18. Pocahontas 19. Paragould 20. Campbell, Mo., 21. Dexter 23. Jackson 24. Cape Girardeau 25. Sikeston 26. Caruthersville 27. Blytheville, Ark., 28. Osceola 30. Memphis, Tenn., 31.

ALABAMA (Lincoln J. Carter): Cincinnati, O., 15-21.

ALIAS JIMMY VALENTINE (Lincoln J. Carter): Cincinnati, O., 15-21.

ALIAS JIMMY VALENTINE (No. 2) (Lincoln J. Carter): Cleveland, O., 15-21.

ALIAS JIMMY VALENTINE (No. 3) (Lincoln J. Carter): Chicago, Ill., 15-21.

ALIAS JIMMY VALENTINE (No. 4) (Lincoln J. Carter): Boston, Mass., 15-21.

ALIAS JIMMY VALENTINE (No. 5) (Lincoln J. Carter): Pittsburg, Pa., 15-21.

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ALIAS JIMMY VALENTINE (No. 7) (Lincoln J. Carter): Detroit, Mich., 15-21.

ALIAS JIMMY VALENTINE (No. 8) (Lincoln J. Carter): Rochester, N. Y., 15-21.

ALIAS JIMMY VALENTINE (No. 9) (Lincoln J. Carter): Toronto, Can., 15-21.

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ALIAS JIMMY VALENTINE (No. 88) (Lincoln J. Carter): Niagara Falls, Can., 15-21.

ALIAS JIMMY VALENTINE (No. 89) (Lincoln J. Carter): St. Catharines, Can., 15-21.

ALIAS JIMMY VALENTINE (No. 90) (Lincoln J. Carter): Welland, Can., 15-21.

ALIAS JIMMY VALENTINE (No. 91) (Lincoln J. Carter): Port Colborne, Can., 15-21.

ALIAS JIMMY VALENTINE (No. 92) (Lincoln J. Carter): Fort Erie, Can., 15-21.

ALIAS JIMMY VALENTINE (No. 93) (Lincoln J. Carter): Port Dover, Can., 15-21.

ALIAS JIMMY VALENTINE (No. 94) (Lincoln J. Carter): Simcoe, Can., 15-21.

ALIAS JIMMY VALENTINE (No. 95) (Lincoln J. Carter): Tillsonburg, Can., 15-21.

ALIAS JIMMY VALENTINE (No. 96) (Lincoln J. Carter): Ingersoll, Can., 15-21.

ALIAS JIMMY VALENTINE (No. 97) (Lincoln J. Carter): Woodstock, Can., 15-21.

ALIAS JIMMY VALENTINE (No. 98) (Lincoln J. Carter): Sarnia, Can., 15-21.

ALIAS JIMMY VALENTINE (No. 99) (Lincoln J. Carter): Windsor, Can., 15-21.

ALIAS JIMMY VALENTINE (No. 100) (Lincoln J. Carter): Chatham, Can., 15-21.

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23, Cape Girardeau 24, Cobden, Ill., 26, Carbondale 27, Murphysboro 28.
ADAMS, MAUDE (Charles Frohman, mgr.): New York city Jan. 23-March 11.
ALL FOR HER (Hilliard Wight, mgr.): Litchfield, Minn., 18, Willmar 19, Appleton 20, Milbank, S. D., 21.
ALLEN, ESTELLE (Alfred Allen, mgr.): Brooklyn, N. Y., 16-21.
ALLEN, VIOLA (Liebler and Co., mgrs.): Jacksonville, Fla., 17, 18, Savannah, Ga., 19, Charleston, S. C., 20.
ANGLIN, MARGARET (Liebler and Co., mgrs.): Pittsburgh, Pa., 16-21.
ANNIE LAURIE (Fred G. Parker, mgr.): Peterboro, Can., 18, Cobourg 19, Owen Sound 20, Sudbury 21.
ARIZONA (C. A. Williams, mgr.): Helena, Ark., 19, Greenville 20, Jackson, Miss., 21.
ARRIVAL OF KITTY (Doherty Collins, mgr.): Massena, N. Y., 19, Norwood 20, Gouverneur 21, Carthage 23, Adams 25, Wolcott 26, Penn Yan 27, Oswego 28.
ARSENE LUPIN (Charles Frohman, mgr.): Boston, Mass., 2-21.
AS THE SUN WENT DOWN (Arthur C. Aiston, mgr.): Richmond, Va., 16-21, Norfolk 23-28.
AT CRIPPLE CREEK: Philadelphia, Pa., 16-21.
AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Cincinnati, O., 15-21, Chicago, Ill., 22-28.
AT THE OLD CROSS ROADS (Arthur C. Aiston, mgr.): Fall River, Mass., 19-21, Salem 23-25, Lawrence 26-28.
BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 23—indefinite.
BARRIER, THE (William G. Colvin, mgr.): Red Bluff, Cal., 19, Chico 20, Oroville 21, Marysville 22, Woodland 23, Napa 24, Vallejo 25, Santa Rosa 26, Healdsburg 27, Petaluma 28.
BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Le Mars, Ia., 18, Vermillion, S. D., 19, Plankinton 20, Mitchell 21, Sioux Falls 22, 23, Cherokee, Ia., 24, Spencer 25, Emmetsburg 26, Estherville 27, St. James, Minn., 28.
BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 2—indefinite.
BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15—indefinite.
BELLEW KYRLE (Charles Frohman, mgr.): Birmingham, Ala., 18, 19, Memphis, Tenn., 20, 21, Nashville 23, Evansville, Ind., 24, Lexington, Ky., 25, Louisville 26-28.
BERNHARDT, SARAH (W. F. Connor, mgr.): Boston, Mass., 9-21, Montreal, P. Q., 23-28.
BEVERLY (Eastern): Delamater and Norris, mgrs.): Buffalo, N. Y., 16-21.
BEVERLY (Western): Delamater and Norris, mgrs.): Sedalia, Mo., 18, Ft. Scott, Kan., 19, Coffeyville 20, Pittsburg 21.
BILLY (Sidney Drew, mgr.): Hartford, Conn., 17, 18, Waterbury 19, New Haven 20, 21, Springfield, Mass., 23, Northampton 24, Poughkeepsie, N. Y., 25, Hudson 26, Albany 27, 28.
BILLY THE KID (F. R. Headley, mgr.): Kansas City, Mo., 15-28.
BLANEY, HARRY CLAY (Henry Pierson, mgr.): St. Louis, Mo., 15-21.
BLINN, HOLBROOK (Wm. A. Brady, mgr.): Cleveland, O., 16-21.
BLUE BIRD (Winthrop Ames, director): New York city Oct. 1-Jan. 21.
BLUE MOUSE (E. J. Carpenter, mgr.): Memphis, Tenn., 20, 21.
BOSS OF B RANCH: Eldorado, Kan., 18, Florence 19.
BREWSTER'S MILLIONS (Al. Rich, mgr.): Chicago, Ill., 1-21, Toledo, O., 22-28.
BUNCO IN ARIZONA: Cincinnati, O., 15-21.
BURKE, BILLIE (Charles Frohman, mgr.): New York city Dec. 26—indefinite.
CAMERON, DAISY (Kerr Amusement Co., mgrs.): Antigo, Wis., 18, Marshfield 19, Wausaca 20, Fond du Lac 21, Oshkosh 22, Berlin 23, Beaver Dam 24, Janesville 25, Beloit 26, Rockford, Ill., 27, Racine, Wis., 28.
CARTER, MRS. LESLIE (John Cort, mgr.): New York city 16-28.
CAUGHT IN MID-OCEAN (Al. H. Woods, mgr.): Newark, N. J., 16-21.
CHECKERS (Stair and Havlin, mgrs.): Chicago, Ill., 22-Feb. 4.
CHEVALIER, ALBERT (Liebler and Co., mgrs.): Chicago, Ill., Jan. 8—indefinite.
CHORUS LADY (Henry B. Harris, mgr.): Philadelphia, Pa., 16-21.
CITY, THE (The Shuberts, mgrs.): New York city 23-28.
CLARKE, DELLA (Louis Werba, mgr.): Chester, Pa., 18, Norristown 19, Pottstown 20, Red Bank, N. J., 21, Jersey City 23-28.
CLASSMATES: Crowley, La., 19, Jennings 20, Iberia 21.
CLIMAX, THE (Southern: United Play Co., Inc., mgrs.): Guthrie, Okla., 18, Oklahoma City 19, El Reno 20, Enid 21, Cherokee 23, Alva 24, Amarillo, Tex., 25, Wichita Falls 27, Denison 28.
CLIMAX, THE (Western: United Play Co., Inc., mgrs.): Westminster, B. C., 18, Vancouver 19, Burlington 21, Vancouver, Wash., 22, Astoria, Ore., 23, Hillsboro 24, Corvallis 25, Albany 26, Salem 27, Eugene 28.
COLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 28—indefinite.
COMMUTERS (Henry B. Harris, mgr.): Brooklyn, N. Y., 16-21.
COMMUTERS (Co. B: Henry B. Harris, mgr.): Fond du Lac, Wis., 20.
CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—indefinite.
COUNTRY BOY (Henry B. Harris, mgr.): Philadelphia, Pa., 9-21.
COUNTRY BOY (Henry B. Harris, mgr.): Chicago, Ill., Dec. 25—indefinite.
COUNTY SHERIFF (Chas. H. Brooke, mgr.): Oxford, Mich., 18, Jackson 21, Flint 22.
CRANE, WILLIAM H. (Charles Frohman, mgr.): Chicago, Ill., Dec. 31—indefinite.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): St. Louis, Mo., 15-21.
DANIEL BOONE ON THE TRAIL (Eastern: Ben H. Howe, mgr.): Bucyrus, O., 18, Lima 19, Ashland 20, Canton 21.
DANIEL BOONE ON THE TRAIL (Western: S. A. Mitchell, mgr.): Hartley, Ia., 18, Hull 19, Inwood 20, Milford 21.
DEEP PURPLE (Liebler and Co., mgrs.): New York city Jan. 9—indefinite.
DEFENDER OF CAMERON DAM (Darrell H. Lrail, mgr.): Milwaukee, Wis., 15-21.
DODGE, HANFORD (E. S. Ford, mgr.): Regina, Can., 18, 19, Saskatoon 20-24, Prince Albert 26-28.
DONALDSON, ARTHUR (Gus Hill, mgr.): Cincinnati, O., 16-21, Pittsburgh, Pa., 23-28.
DREW, JOHN (Charles Frohman, mgr.): Philadelphia, Pa., 9-21.
EDESON, ROBERT (Henry B. Harris, mgr.): Cincinnati, O., 16-21.
ELI AND JANE (Harry Green, mgr.): Eagle Lake, Tex., 19, Smithville 20, Bastrop 21, Gonzales 23, Luling 26, Sabinal 27, Del Rio 28.
ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): Chicago, Ill., 9-21.
EXCUSE ME (Henry W. Savage, mgr.): Baltimore, Md., 16-21, Washington, D. C., 23-28.
FATHER AND THE BOYS: Akron, O., 16-18.
FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): New York city Jan. 16-Feb. 11.
FIRING LINE (Delamater and Norris, mgrs.): Greenville, S. C., 18, Abbeville 19, Gainesville, Ga., 20, Athens 21, Atlanta 23-25, Macon 26, War Cross 27, Jacksonville, Fla., 28, 29.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Muncie, Ind., 18, Lima, O., 19, Ann Arbor, Mich., 20, Kalamazoo 21, Battle Creek 22, Lansing 24, Saginaw 25, Flint 26, Jackson 27, Toledo, O., 28.
FLAMING ARROW (E. F. Kreyer, mgr.): Lock Haven, Pa., 18, Wellsboro 19, Towanda 23, Williamsport 24, Shamokin 25, Bloomsburg 26, Berwick 27.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Newark, N. J., 16-21.
FORTUNE HUNTER (Cohan and Harris, mgrs.): St. Paul, Minn., 22-28.
GAMBLERS (Authors' Production Co., mgrs.): New York city Oct. 31—indefinite.
GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.
GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.
GILLETTE, WILLIAM (Charles Frohman, mgr.): New York city Dec. 8-Jan. 21, Philadelphia, Pa., 23-28.
GIRL AND THE STAMPEDE (Gaskell and MacVitty, mgrs.): St. Louis, Mo., 15-21, Kansas City 22-28.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Indianapolis, Ind., 16-21.
GIRL FROM RECTOR'S (Albert Hoogs, mgr.): Rome, Ga., 18, Chattanooga, Tenn., 19, Birmingham, Ala., 20, 21, Montgomery 23, Pensacola, Fla., 24, Mobile, Ala., 25, Hattiesburg, Miss., 26, Yazoo City 27, Clarksdale 28.
GIRL IN THE TAXI (A. H. Woods, mgr.): Baltimore, Md., 16-21, Brooklyn, N. Y., 23-28, New York city Jan. 16—indefinite.
GIRL OF THE MOUNTAINS (O. B. Wee, mgr.): Sidney, O., 18, Marion, Ind., 20, Muncie 21.
GLASER, VAUGHAN (Vaughan Glaser, mgr.): Cleveland, O., 16-21, Youngstown 23-25, Wheeling, W. Va., 26-28.
GRAUSTARK (Central: Baker and Castle, mgrs.): Cortland, N. Y., 18, Oswego 19, Oneonta 20, Binghamton 21, Scranton, Pa., 23, Honesdale 24, Danville 25, Mt. Carmel 26, Shamokin 27, Williamsport 28.
GRAUSTARK (Eastern: Baker and Castle, mgrs.): St. Louis, Mo., 15-21, Collinsville, Ill., 22, Edwardsville 23, Alton 24, Peoria 25-27, Streator 28.
GRAUSTARK (Western: Baker and Castle, mgrs.): Brookhaven, Miss., 18, Jackson 19, Yazoo City 20, Oxford 21, Memphis, Tenn., 22-28.
GREAT DIVIDE (Spitz and Nathanson, mgrs.): Jersey City, N. J., 16-21.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Providence, R. I., 16-21.
HOLBROOK, WILLIAM (Liebler and Co., mgrs.): Philadelphia, Pa., Nov. 14—indefinite.
HOMEWARD BOUND (Chas. Dillingham, mgr.): Chicago, Ill., 16-28.
HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Joliet, Ill., 18.
HOUSE OF A THOUSAND CANDLES (Co. B: Rowland and Gaskell, mgrs.): Arkadelphia, Ark., 19, Hot Springs 20, Little Rock 21, Conway 23, Morrilton 24, Russellville 25, Clarksville 26, Van Buren 27, Ft. Smith 28.
ILLINGTON, MARGARET (Edward W. Elsner, mgr.): Milwaukee, Wis., 16-18.
IN OLD KENTUCKY (Litt and Dingwall, mgrs.): Toronto, Ont., 16-21, Buffalo, N. Y., 23-28.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Rochester, N. Y., 16-18, Syracuse 19-21, Utica 23, Ft. Plain 24, Greenwich 25, Granville 26, Rutland, Vt., 27, Bennington 28.
IRWIN, MAY (Liebler and Co., mgrs.): New York city 16-21.
JUDITH ZURAINE (Liebler and Co., mgrs.): New York city Jan. 16—indefinite.
KIDNAPPED FOR A MILLION (E. Perry, mgr.): Cascade, Ia., 18, Garnaville 19, McGregor 21.
KOLKER, HENRY (Henry W. Savage, mgr.): Chicago, Ill., Jan. 1—indefinite.
LIGHT ETERNAL (Rice, Stair and Havlin, mgrs.): Chicago, Ill., 15-21, Indianapolis, Ind., 22-28.
LILY, THE (David Belasco, mgr.): Pittsburgh, Pa., 16-21, Buffalo, N. Y., 23-25, Toronto, Ont., 26-28.
LION AND THE MOUSE (United Play Co., Inc., mgrs.): Valley City, N. D., 18, Minot 19, Devil's Lake 20, Grand Forks 21, Grafton 22, Crookston, Minn., 24, Detroit 25, Fergus Falls 26, Wahpeton, N. D., 27, Watertown, S. D., 28.
LION AND THE MOUSE (W. M. Hale, mgr.): Nashville, Tenn., 16-21, Birmingham, Ala., 22-28.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Rochester, N. Y., 16-21.
MACAULEY, WILLIAM (Jas. Feltz, mgr.): Lake Charles, La., 18, Crowley 20, New Iberia 21, La Fayette 22, Opelousas 23, Morgan City 24, Houma 25, Thibodaux 26, Donaldsonville 28, Baton Rouge 30.
MADAME X (Eastern: Henry W. Savage, mgr.): Boston, Mass., Dec. 12—indefinite.
MADAME X (Southern: Henry W. Savage, mgr.): Burlington, Ill., 18, Galesburg 19, Peoria 20, 21, Rock Island 22, Moline 23, Davenport, Ia., 24, Ottumwa 25, Oskaloosa 26, Des Moines 27, 28.
MADAME X (Western: Henry W. Savage, mgr.): Denver, Colo., 15-21, Colorado Springs 23, Pueblo 24, Hutchinson, Kan., 25, Wichita 26, Guthrie, Okla., 27, Oklahoma City 28, 29.
MAM'ZELLE: Memphis, Tenn., 15-21.
MAN OF THE HOUR (C. M. Haney, mgr.): Columbus, O., 16-18, Akron 19-21, Cleveland 23-28.
MAN ON THE BOX (E. E. Trousdale, mgr.): Hudson, Mich., 18, Hillsdale 19, Jonesville 20, Charlotte 21, Coldwater 23, Bronson 24, Three Rivers 25, South Bend, Ind., 26, Logansport 27, Frankfort 28.
MANTELL, ROBERT (William A. Brady, mgr.): Cincinnati, O., 16-21.
MEADE, DWIGHT (Gilson and Bradfield, mgrs.): Haskill, Tex., 18, Anson 19, Abilene 20, Baird 21, Thurber 22, Weatherford 24, Waxahachie 25, Hillsboro 26, Mart 27, Bryan 28.
MELVILLE, ROSE (A. R. Sterling, mgr.): Chattanooga, Tenn., 16-21, Knoxville 23-25.
MILLER, HENRY (Klaw and Erlanger, mgrs.): New York city Jan. 9—indefinite.
MINISTER'S SWEETHEART (D. Altman, mgr.): Atlanta, Ga., 16-21.
MISSOURI GIRL (Jos. Rith, mgr.): Toronto, O., 18, Uhrichsville 19, Barnesville 20, Zanesville 21, Crooksville 23, Corning 24, Shawnee 25, New Straitsville 26, Glouster 27, Murray 28.
MONTANA: Cleveland, O., 16-21.
MONTANA LIMITED: Des Moines, Ia., 15-18.
MOTHER (William A. Brady, mgr.): Binghamton, N. Y., 18, Wilkes-Barre, Pa., 19, Scranton 20, 21, Elmira, N. Y., 23, Ithaca 24, Bradford, Pa., 25, Jamestown, N. Y., 26, Erie, Pa., 27, 28.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Kansas City, Mo., 16-21.
NIGGER, THE (Wm. A. Brady, Ltd., mgrs.): Sumpter, S. C., 18, Darlington 19, Florence 20, Charleston 21, Savannah, Ga., 23, 24, St. Augustine, Fla., 25, Jacksonville 26, 27.
O'HARA, FISKE (Al. McLean, mgr.): Toledo, O., 15-18, Grand Rapids, Mich., 19-21.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Baltimore, Md., 16-21.
OLD HOMESTEAD (Franklin Thompson, mgr.): St. Paul, Minn., 15-21.
OLE OLSON (J. N. Hewitt, mgr.): San Jose, Cal., 18, Fresno 19, Visalia 20, Porterville 21, Bakersfield 22, Los Angeles 23-28.
OUR WORLD (Frank McKee, mgr.): Atlantic City, N. J., 16.
OVER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—indefinite.
PAID IN FULL (Central: United Play Co., Inc., mgrs.): Clarinda, Ia., 20, Marysville, Mo., 21, Stanberry 23, Trenton 24, Brookfield 25, Kirksville 26, Macon 27, Moberly 28.
PAID IN FULL (Southern: United Play Co., Inc., mgrs.): Tulsa, Okla., 20, Claremore 21, Vinita 23, Muskogee 24, Henryetta 25, Sapulpa 26, Chandler 27, Shawnee 28.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Minneapolis, Minn., 15-21, Des Moines, Ia., 22-25, Omaha, Neb., 26-28.
PAIR OF COUNTRY KIDS (Western: H. W. Link, mgr.): Stafford, Kan., 18, St. John 19, Mt. Hope 20, Hutchinson 21, Newton 23, Florence 24.
PECK'S BAD BOY (Benner and Cutter, mgrs.): Franklin, Ind., 18, Wabash 19, Muncie 20, Anderson 21, Elwood 23, New Castle 24, Richmond 25, Bluffton 27, Huntington 28.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Chicago, Ill., 9-21, St. Paul, Minn., 23-28.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Phoenix, Ariz., 19, Tucson 20, Bisbee 21, Douglas 22, El Paso, Tex., 23-25, San Antonio 26-28.
POMANDER WALK (Liebler and Co., mgrs.): New York city Dec. 20—indefinite.
POST, GUY BATES (Wm. A. Brady, Ltd., mgrs.): Louisville, Ky., 15-21.
POTTER, BEULAH (Harry J. Jackson, mgr.): Washington, D. C., 16-21, Richmond, Va., 23-28.
PRINCE OF HIS RACE (Oscar Graham, mgr.): Amarillo, Tex., 18.
QUEEN OF THE HIGHWAY: Detroit, Mich., 16-21.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): New York city Oct. 3—indefinite.
ROBSON, MAY (L. S. Stre, mgr.): London, Ont., 21.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Rochester, N. Y., 16-18, Detroit, Mich., 19-21, Chicago, Ill., 23-Feb. 4.
ROSALIND AT THE RED GATE (Gaskell-MacVitty-Carpenter Co., mgrs.): Hutchinson, Kan., 18, Dodge City 19, Garden City 20, Denver, Colo., 22-28.
ROSARY (Rowland and Clifford, Inc., mgrs.): Birmingham, Ala., 16-21, New Orleans, La., 22-28.
ROSARY (Rowland and Clifford, Inc., mgrs.): Boston, Mass., Dec. 26-Jan. 21.
ROSARY (Rowland and Clifford, Inc., mgrs.): Noblesville, Ind., 18, Newcastle 19, Richmond 20, Connersville 21.
ROSARY (Gaskell and MacVitty, mgrs.): Wymore, Neb., 18, Holdredge 20, McCook 21, Hastings 22, Grand Island 24, Gothenburg 25, North Platte 26, Alliance 27, Chadron 28.
ROUND UP (E. J. Cohn, mgr.): Grand Rapids, Mich., 16-18.
ROYAL SLAVE (George H. Bubb, mgr.): Frankfort, Kan., 18, Marysville 19, Washington 20, Belleville 21, Concordia 23, Manchester 24, Connell Grove 25, Herington 26, McPherson 27, Hutchinson 28.
ROYAL SLAVE (Eastern: J. M. Jacobs, mgr.): Towanda, Pa., 18, Carbondale 19, Honesdale 20, Hawley 21.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Peoria, Ill., 18, Bloomington 19, Jacksonville 20, Hannibal, Mo., 21, St. Louis 22-28.
ST. ELMO (Central: United Play Co., Inc., mgrs.): Salina, Kan., 18, McPherson 19, Canton 20, Wichita 21, Eureka 23, Altoona 24, Neodesha 25, Parsons 26, Chanute 27, Ft. Scott 28.
ST. ELMO (Glaser and Stair, mgrs.): St. Paul, Minn., 15-21, Minneapolis 22-28.
SCARECROW, THE (Henry B. Harris, mgr.): New York city Jan. 17—indefinite.
SCOTT, CYRIL (Messrs. Shubert, mgrs.): Providence, R. I., 16-18.
SENTIMENTAL SALLY (Charles Dillingham, mgr.): Chicago, Ill., Dec. 26—indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Brooklyn, N. Y., 16-21.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Buffalo, N. Y., 16-21, Cleveland, O., 23-28.
SHOEMAKER (Gus Hill, mgr.): St. Paul, Minn., 16-21, Minneapolis 23-28.
SILVER THREADS (Joe Lane, mgr.): La Grande, Ore., 18, Pendleton 19, The Dalles 20, Kelso, Wash., 21, Seattle 22-28.
SINS OF THE FATHER (George H. Brennan, mgr.): Houston, Tex., 20, 21.
SIS PERKINS (C. Jay Smith, mgr.): Nicholasville, Ky., 18, Winchester 19, Ashland 20, Huntington, W. Va., 21, Williamson 23, Bluefield 24, Wytheville, Va., 25, Abingdon 26, Elizabethton, Tenn., 27, Bristol 28.
SKINNER, OTIS (Charles Frohman, mgr.): Washington, D. C., 16-21, New York city 23—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Philadelphia, Pa., 16-28.
SPENDTHRIFT (Frederic Thompson, mgr.): Boston, Mass., 16-28.
SPENDTHRIFT (Frederic Thompson, mgr.): Brooklyn, N. Y., 16-21.
SPENDTHRIFT (Frederic Thompson, mgr.): Augusta, Ga., 18, Columbia, S. C., 19, Greenville 20, Spartanburg 21, Salisbury, N. C., 23, Durham 24, Norfolk, Va., 25, 26, Richmond 27, 28.
SPOONER, CECIL (R. W. Little, mgr.): Columbus, O., 19-21.
SQUAW MAN (Willis Amusement Co., mgrs.): Humboldt, Tenn., 18, Jackson 19.
SQUAW MAN (H. E. Pierce, mgr.): Seattle, Wash., 15-21.
SQUAW MAN (H. E. Pierce, mgr.): Grand Rapids, Mich., 15-18.
STARR, FRANCES (David Belasco, mgr.): New Orleans, La., 16-21, Mobile, Ala., 23, Montgomery 24, Birmingham 25, Atlanta, Ga., 26-28.
THIEF (Eastern: Geo. A. Sullivan, mgr.): New Berlin, N. Y., 18, Oneonta 19, Norwich 20, Cortland 21.
THIEF (Western: H. A. Bailey, mgr.): Dunkirk, N. Y., 18, Butler, Pa., 19, McKeesport 20, Warrensburg 21, Bellaire, O., 23, East Liverpool 24, Beaver Falls, Pa., 25, Akron, O., 26-28.
THIRD DEGREE (Henry B. Harris, mgr.): New York city 16-21.
THIS WOMAN AND THIS MAN (Forrest and Sheffield, mgrs.): Missoula, Mont., 18, Spokane, Wash., 19, Walla Walla 20, North Yakima 21, Seattle 22-25, Tacoma 26, Victoria, B. C., 27, Westminster 28.
THREE WEEKS (Leigh Morrison, mgr.): Pittsburg, Pa., 16-21.
THROUGH DEATH VALLEY (C. L. Crane, mgr.): Rochester, N. Y., 19-21.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Washington, D. C., 16-21, Baltimore, Md., 23-28.
TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): San Francisco, Cal., 16-21.
UNCLE DAN'L (H. T. Glick, mgr.): Snow Hill, Md., 18, Salisbury 19, Crisfield 20, Seaford, Del., 21.
UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): Wabash, Ind., 18, Ft. Wayne 19, Springfield, O., 20, E. Liverpool 21, Altoona, Pa., 23, Harrisburg 24, York 25, Lancaster 26, Norristown 27, Trenton, N. J., 28.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Mt. Pleasant, Ia., 18, Keokuk 19, Quincy, Ill., 20, Springfield 21.
UNCLE TOM'S CABIN (Western; Al. W. Martin's): Bridgeport, Conn., 18, Waterbury 19, Poughkeepsie, N. Y., 20, 21.
VIRGINIAN (Kirke La Shelle Co., mgrs.): Chattanooga, Tenn., 19.
WALSH, BLANCHE (A. H. Woods, mgr.): St. Louis, Mo., 15-21, Wenona, Minn., 23, Rochester 24, Faribault 25, Albert Lea 26, Mankato 27, Owatonna 28.
WARE, HELEN (Henry B. Harris, mgr.): South Bend, Ind., 18.
WARFIELD, DAVID (David Belasco, mgr.): Boston, Mass., 9-28.
WARNER, H. B. (Liebler and Co., mgrs.): Indianapolis, Ind., 16-21.
'WAY DOWN EAST (Wm. A. Brady, mgr.): New York city Jan. 23—indefinite.
WHITE CAPTIVE: Boston, Mass., 16-21.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Bloomsburg, Pa., 18, Sunbury 19, Williamsport 20, Elmira, N. Y., 21, Rochester 23-25, Syracuse 26-28.
WILSON, FRANCIS (Charles Frohman, mgr.): Detroit, Mich., 16-21.
WISE, THOMAS A. (William A. Brady, mgr.): Detroit, Mich., 16-18, Buffalo, N. Y., 23-28.
WOLF (Stair and Havlin, mgrs.): Wheeling, W. Va., 16-18, Dayton, O., 19-21, Grand Rapids, Mich., 22-25, Ft. Wayne, Ind., 26-28.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
ARVINE-BENTON (Geo. B. Benton, mgr.): Indianapolis, Ind., Sept. 5—indefinite.
AUDITORIUM (Geo. L. Laske, mgr.): Kansas City, Mo., Nov. 6—indefinite.
BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4—indefinite.
BAKER (George L. Baker, mgr.): Seattle, Wash.—indefinite.
BAKER (George L. Baker, mgr.): Portland, Ore., Nov. 20—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU (Parmenter and Gassolo, mgrs.): Pawtucket, R. I., Aug. 6—indefinite.
BIJOU (Kilmt and Gassolo, mgrs.): Chicago, Ill., July 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOSTON PLAYERS (George C. Wilson, mgr.): Baltimore, Md., Nov. 21—indefinite.
BUNTING, EMMA (Russell and Drew, mgrs.): Seattle, Wash., Dec. 18—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
BURTON (Chas. Burton, mgr.): Louisville, Ky.—indefinite.
CASINO: Zanesville, O.—indefinite.
COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—indefinite.
CONNESS AND EDWARDS: Wilmington, Del.—indefinite.
CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Aug. 14—indefinite.
COURT PLAYERS: Brooklyn, N. Y., Dec. 5—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
DOMINION PLAYERS (W. B. Lawrence, mgr.): Winnipeg, Man.—indefinite.
D'ORMOND-FULLER (John D'Ormond, mgr.): Joplin, Mo., Dec. 11—indefinite.
EMERY (Edwin T. Emery, mgr.): San Jose, Cal., Jan. 1—indefinite.
EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.
FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.
FOREAUGH (George Fish, mgr.): Cincinnati, O., Sept. 18—indefinite.
GAGNON-POLLOCK: Houston, Tex., Dec. 25 indefinite.
GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.
GARRICK (M. Emerson, mgr.): Salt Lake City, U., Sept. 4—indefinite.
GERMAN: Cincinnati, O., Oct. 2—indefinite.

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that had steel corners, steel rails, steel dowels, steel handle loops and every other fitting of steel, and was covered with vulcanized hard fibre, lined with fibre and bound with vulcanized hard fibre, wouldn't you wonder why you used the heavy old fashioned canvas covered wood trunk so long as you did, and wouldn't you be anxious to get up to date?

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1570 BROADWAY—710 SEVENTH AVENUE, NEW YORK

...MAN: Milwaukee, Wis., Sept. 25—indefinite.
...MAN (Mrs. F. Welb, mgr.): St. Louis, Mo., Oct. 2—indefinite.
...MAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—indefinite.
...MAN (Theodore Burgarth, mgr.): New York city, Sept. 24—indefinite.
...DON: San Francisco, Cal.—indefinite.
...DRAM: Brooklyn, N. Y.—indefinite.
...GRAND: Ottawa, Ont., Dec. 26—indefinite.
...GRAND (M. Keeney, mgr.): Reading, Pa., Oct. 2—indefinite.
...GRAY, MARIE: Henderson, Ky., Dec. 12—indefinite.
HAYWARD, GRACE, ASSOCIATE PLAYERS: Oak Park, Ill.—indefinite.
HIPPODROME: St. Louis, Mo., Jan. 1—indefinite.
IMPERIAL THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 25—indefinite.
INDIANA: South Bend, Ind., Sept. 4—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.
KING, JOSEPH (Joseph King, mgr.): Lancaster, Pa., Sept. 5—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.
LOACH, THEODORE: Oklahoma City, Okla.—indefinite.
LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
LYRIC: Lincoln, Neb., Aug. 29—indefinite.
LYRIC: Minneapolis, Minn.—indefinite.
MAJESTIC THEATRE (C. P. Farrington, mgr.): Schenectady, N. Y., Nov. 12—indefinite.
MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.
MOREY (Le Comte and Fleischer's): Des Moines, Ia.—indefinite.
MORRISON, LINDSAY: Lynn, Mass.—indefinite.
MORRIS-THURSTON (Wm. B. Morris, mgr.): Milwaukee, Wis.—indefinite.
NATIONAL: Quebec, Can.—indefinite.
NATIONAL: Montreal, P. Q., Aug. 15—indefinite.
NEW CRITERION (Klimt and Gazzolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.
NEW THEATRE (Winthrop Ames, director): New York city Dec. 19—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kas., Aug. 29—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.
PASSAIC: Passaic, N. J.—indefinite.
PAYTON (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 28—indefinite.
PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PEOPLE'S: Chicago, Ill., Dec. 26—indefinite.
POLI (S. Z. Poli, mgr.): Norwich, Conn., Dec. 19—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
PRINCESS: Davenport, Ia.—indefinite.
REVIER (Harry Revier, mgr.): Salt Lake City, Dec. 18—indefinite.
ROBYNS-DORNER (William Robyns, mgr.): Elmira, N. Y., Oct. 2—indefinite.
SCHULTZ (Raab and Keller, mgrs.): Zanesville, O., Oct. 31—indefinite.
SPOONER, EDNA MAY (Mary Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.
TEMPLE PLAYERS: Camden, N. J.—indefinite.
THOMPSON AND WOODS: Brockton, Mass., Dec. 26—indefinite.
TREMONT: New York city—indefinite.
TSOUSDALE, BOYD B.: Cedar Rapids, Ia.—indefinite.
TURNER, CLARA (W. P. Barry, mgr.): Milwaukee, Wis.—indefinite.
VAN DYKE-EATON (H. W. Van Dyke, mgr.): Milwaukee, Wis.—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.

TRAVELING STOCK COMPANIES

BUCKLEY, LOUISE (Harry Hamilton, mgr.): Santa Barbara, Cal., 15-28.
BURGESS: Beardstown, Ill., 19-21.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Lockport, N. Y., 16-21. Batavia 23-28.
CHOATE DRAMATIC (H. Choate, mgr.): Golden, Ill., 16-21.
CULHANE'S COMEDIANS (Will B. Culhane, mgr.): Greensburg, Ind., 16-21.
DE LACY, LEIGH (Monte Thompson, mgr.): Troy, N. Y., 16-21. Schenectady 23-28.
DOUGHERTY (Jim Dougherty, mgr.): Lemmon, S. D., 16-21. Bowman 22-25, Marmath 26-29.
GEORGE, GLADYS (Joseph H. Benner, mgr.): Shelbyville, Ind., 16-21. Marion 23-28.
GORDINIER BROTHERS (E. G. Gordinier, mgr.): Kahoka, Miss., 16-21.
GRAYCE, HELEN (N. Appell, mgr.): Middletown, N. Y., 16-21. Corning 23-28.
HALL, DON C. (Don C. Hall, mgr.): Sycamore, Ill., 16-21. Rochelle 23-28.
HICKMAN-BESSEY (Jas. D. Proudlove, mgr.): Waukegan, Ill., 16-21. Hammond, Ind., 23-28.
HILLMAN'S (F. P. Hillman, mgr.): Sabetha, Kan., 16-18. Summerfield 19-21.
HILLMAN'S IDEALS (Lucy M. Hayes, mgr.): Clyde, Kan., 17, 18. Scandia 19, 20. Reboo 21.
KEITH (Cato Z. Keith, mgr.): Frankfort, Ind., 16-21. Kokomo 23-Feb. 4.
LA PORTE, MAE (Jos McEnroe, mgr.): Anderson, Ind., 9-21. Alexandria 23-28.
LOCKES, THE: Oberlin, Kan., 16-18. Smith Center 19-21.
LONG (Frank E. Long, mgr.): Whitewater, Wis., 16-21.
LYCEUM COMEDY (Kemble and Sinclair, mgrs.): Danville, Ky., 16-21.
MALLORY, CLIFTON (D. H. Cook, mgr.): Carthage, N. Y., 16-21. Little Falls 23-28.
MOOK SAD ALLI: Beloit, Wis., 16-22.
MOREY (Le Comte and Fleischer's): El Reno, Okla., 15-22. Sayre 23-28.
MURRAY-MACKEY (Jno. J. Murray, mgr.): Peterboro, Can., 16-21. Berlin 23-28.
PICKERTS, FOUR (Willis Pickert, mgr.): Daytona, Fla., 16-21. Titusville 23-25. Cocoa 26-28.
SPENCE THEATRE (Harry Sebna, mgr.): Oberlin, Kan., 16-18. Smith Center 19-21. Kensington 23-25. Lebanon 26-28.
TAYLOR (H. W. Taylor, prop.): Haverhill, Mass., 16-21.
TAYLOR, ALBERT: Luling, Tex., 18, 19. Gonzales 20, 21.
TEMPEST (J. L. Tempest, mgr.): St. Johnsville, N. Y., 16-21.
WARREN, EDITH: Littleton, N. H., 16-21.
WOODS SISTERS: Brenham, Tex., 16-18. Wharton 19-21. Bay City 23-25. Victoria 27. Cuero 28.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Kansas City, Mo., 15-18, Des Moines, Ia., 19-22.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New York city Sept. 29—indefinite.
ARCADIANS (Charles Frohman, mgr.): Louisville, Ky., 16-18.
BAILEY AND AUSTIN (Messrs. Shubert, mgrs.): Kansas City, Mo., 16-21.
BERNARD, SAM (Messrs. Shubert, mgrs.): Brooklyn, N. Y., 16-21.
BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., Nov. 7—indefinite.
BRIGHT EYES (Joseph M. Gaites, mgr.): Kansas City, Mo., 19-21.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Wilson, N. C., 18. Rocky Mount 19. Goldsboro 20. Wilmington 21. Fayetteville 22. Florence, S. C., 24. Darlington 25. Sumter 26. Orangeburg 27. Augusta, Ga., 28.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Boston, Mass., 9-21.
CAMERON, GRACE (C. H. Kerr, mgr.): Redding, Cal., 18. Red Bluff 19. Chico 21. Marysville 23. Stockton 24. Fresno 25. Merced 26. Hanford 27. Bakersfield 28.
CANDY GIRL (Garfield Amusement Co., Inc., mgrs.): Sioux Falls, S. D., 18. Salem 19. Plankinton 20. Kimball 21. Mitchell 23. Yankton 24. Sioux City, Ia., 25. Norfolk, Neb., 26. Columbus 27. York 28. Grand Island 29.
CARLE, RICHARD (Frazee and Lederer, props.): Trenton, N. J., 18. Atlantic City 19. Altoona, Pa., 20. Johnstown 21. Pittsburgh 22-28.
CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): Jamestown, N. Y., 18. Erie, Pa., 19. Ashtabula, O., 20. Lorain 21. Elyria 23. Massillon 24. Mansfield 25. Tiffin 26. Newark 28.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): St. Louis, Mo., 8-21.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Portland, Ore., 15-21.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Washington, D. C., 16-21. Baltimore, Md., 23-28.
COW AND THE MOON (Chas. A. Sellon, mgr.): New Orleans, La., 16-21. Baton Rouge 22. Vicksburg, Miss., 23. Natchez 24. Hattiesburg 25. Gulfport 26. Mobile, Ala., 27, 28.
CURTIS COMEDY (Allen Curtis, mgr.): Denver, Colo., Dec. 25—indefinite.
DAN CUPID (J. K. Vetter, mgr.): Hobart, Okla., 18. Chickasha 19. Duncan 20.
DANIELS, FRANK (C. B. Dillingham, mgr.): Philadelphia, Pa., 26-Jan. 21.
DOLLAR PRINCESS (Charles Frohman, mgr.): Boston, Mass., 16-28.
ELTINGE, JULIAN (A. H. Woods, mgr.): Cleveland, O., 16-21.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.): Boston, Mass., 9-21.
FRENCH OPERA (Julius Lavolle, mgr.): New Orleans, La., Nov. 22—indefinite.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Philadelphia, Pa., 26-Jan. 28.
GLASER, LULU (Messrs. Shubert, mgrs.): Brooklyn, N. Y., 19-21.
GUNNING, LOUISE (Messrs. Shubert, mgrs.): New Haven, Conn., 16-18, Providence, R. I., 19-21.
HAPPY HOOLIGAN (Gus Hill, mgr.): Knoxville, Tenn., 15-21. Chattanooga 23-28.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 16—indefinite.
HEN-PECKS (Low Fields, mgr.): New York city Jan. 23—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): St. Louis, Mo., 22-28.
HONEYMOON TRAIL (Fitzgerald and Kelly, mgrs.): Nanaimo, B. C., 18, Westminster 19, Vancouver 20, 21, Everett, Wash., 22, The Dalles, Ore., 23, Pendleton 24, La Grande 25, Baker City 26, Weiser, Ida., 27, Nampa 28.
HOPPER, DE WOLF (D. V. Arthur, mgr.): St. Louis, Mo., 15-21. Alton, Ill., 22, Quincy 23, Jacksonville 24, Bloomington 25, Danville 26, Vincennes, Ind., 27, Evansville 28.
INTERNATIONAL CUP BALLET OF NIAGARA, AND THE EARTHQUAKE (Messrs. Shubert, mgrs.): New York city Sept. 5—indefinite.
JANIS, ELSIE (Chas. Dillingham, mgr.): New York city Jan. 2—indefinite.
JOLLY BACHELORS (Low Fields, mgr.): Chicago, Ill., 8-21.
JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Hot Springs, Ark., 18, Pine Bluff 19, Little Rock 20, Helena 21, Clarksdale, Miss., 23, Greenville 24, Vicksburg 25, Yazoo City 26, Jackson 27, Meridian 28.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Cuper, Can., 18, Moosomin 19, Wapella 20, Wolsley 21, Indian Head 23, Wirdin 24, Carberry 25, Portage la Prairie 26, 27.
KATIE-DID (Jos. M. Gaites, mgr.): Portland, Me., 16-21.
KATZE AND PHELAN COMEDY (E. V. Phelan, mgr.): Northampton, Mass., 16-21, Middletown, Conn., 23-28.
LITTLE DAMOZEL (Henry W. Savage, mgr.): Chicago, Ill., Dec. 25—indefinite.
McCOY, BESSIE (C. B. Dillingham, mgr.): Springfield, Mass., 20, 21.
MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): New York city Dec. 26—indefinite.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Chicago, Ill., 15-21, Cincinnati, O., 22-28.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer, props.): New York city Aug. 30—indefinite.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer, props.): Dayton, O., 18, Columbus 19-21, Springfield 22, Richmond, Ind., 24, Terre Haute 25, Decatur, Ill., 26, Bloomington 27, Peoria 28.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer, props.): Chattanooga, Tenn., 18, Nashville 19-21, Memphis 22-25, Greenville, Miss., 26, Vicksburg 27, Jackson 28.
MARRIAGE A LA CARTE (Liebler and Co., mgrs.): New York city Jan. 2—indefinite.
MERRY WIDOW (Eastern; Henry W. Savage, mgr.): Houston, Tex., 18, 19, San Antonio 20, 21, Austin 23, Waco 24, Ft. Worth 25, 26, Dallas 27, 28.
MERRY WIDOW (Southern; Henry W. Savage, mgr.): St. Augustine, Fla., 18, Jacksonville 19, 20, Macon, Ga., 21, Athens 23, Rome 24, Huntsville, Ala., 25, Memphis, Tenn., 26-28.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 14—indefinite.
MISS NOBODY FROM STARLAND (Wm. A. Singer, mgr.): Detroit, Mich., 16-21.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Philadelphia, Pa., 16-28.
MOORE, VICTOR (Frazee and Lederer, mgrs.): Chicago, Ill., Jan. 8—indefinite.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Seymour, Ind., 18, Columbus 19, Connersville 20, Richmond 21, Hamilton, O., 22, Middletown 23, Springfield 24, Ann Arbor, Mich., 27, Adrian 28.
NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): New York city Nov. 7—indefinite.
NEWLYWEDS AND THEIR BABY (Eastern; Lieber-Bratton Co., props.): Williamsport, Pa., 18, Altoona 19, Johnstown 20, Rochester 21, Pittsburgh 23-28.
NEWLYWEDS AND THEIR BABY (Western; Lieber-Bratton Co., props.): Nebraska City, Neb., 18, Leavenworth, Kan., 19, Topeka 20, 21, Iola 23, Parsons 24, Joplin, Mo., 25, Pittsburg, Kan., 26, Independence 27, Bartlesville, Okla., 28.
NEW YORK HIPPODROME SHOW: St. Paul, Minn., 16-22.
POWELL AND COHAN'S COMEDY (Eastern; Powell and Portello, mgrs.): Mount Vernon, Ind., 16-21, Robinson, Ill., 23-28.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Chicago, Ill., 8-21, Joliet 22, Kalamazoo, Mich., 23, Jackson 24, Ann Arbor 25, Detroit 26-28.
QUEEN OF THE MOULIN ROUGE (Samuel Bork, mgr.): Portland, Ore., 15-21, Tacoma, Wash., 23, Victoria, B. C., 24, Vancouver 25, 26, Bellingham, Wash., 27, Everett 28.
RING, BLANCHE (Lew Fields, mgr.): Elmira, N. Y., 18, Syracuse 19-21, Rochester 23-25, Auburn 26, Ithaca 27, Wilkes-Barre, Pa., 28.
SCHOOL DAYS (Stair and Havlin, mgrs.): Omaha, Neb., 16-21, St. Joseph, Mo., 23-28, Des Moines 29-30.
SHERMAN'S COMEDY (E. A. Wolf, mgr.): Edmonton, Can., 9-Feb. 22.
SIDNEY, GEORGE (E. D. Stair, mgr.): Greensburg, Pa., 16, McKeesport 19, E. Liverpool, O., 20, Steubenville 21, Wheeling, W. Va., 23-25, Youngstown, O., 26-28.
SMART SET (No. 1: Barton and Wiswell, mgrs.): Louisville, Ky., 15-21, St. Louis, Mo., 23-28.
SMART SET (Southern; Barton and Wiswell, mgrs.): New Smyrna, Fla., 18, Daytona 19, St. Augustine 20, Palatka 21, Way Cross, Ga., 23, Dawson 24, Americus 25, Columbus 26, Opelika, Ala., 27, Selma 28.
SOUL KISS (Mittenthal Bros., mgrs.): Augusta, Me., 18, Lewiston 19, Biddeford 20, Gloucester, Mass., 21, Manchester, N. H., 22, Lawrence, Mass., 24, Lowell 25, Nashua, N. H., 26, Salem, Mass., 27, Haverhill 28.
SOUL KISS (Western; Mittenthal Bros., mgrs.): Chicago, Ill., 16-21, Cincinnati, O., 22-28.
STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): Tacoma, Wash., 18, Victoria, B. C., 19, Nanaimo 20, New Westminster 21, Vancouver 23, 24.
SUNNY SOUTH (J. C. Bockwell, mgr.): Omro, Wis., 18, Plymouth 19, Chilton 20, Manitowoc 21, Sheboygan 22, Two Rivers 23, Algoma 24, Sturgeon Bay 25, Oconto 26, Peshtigo 27, Green Bay 28, Appleton 29.
SUPERBA (Edwin Warner, mgr.): Baltimore, Md., 16-21, Washington, D. C., 23-28.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Chicago, Ill., Aug. 28—indefinite.
TEAL, RAYMOND, MUSICAL COMEDY (Frank Wolf, mgr.): Globe, Ariz.—indefinite.
THREE TWINS (Jos. M. Gaites, mgr.): Milwaukee, Wis., 15-21.
TIMS, THE PLACE AND THE GIRL (Western; L. R. Willard, mgr.): San Francisco, Cal., 15-21.
TWO AMERICANS ABROAD (Eastern; Robt. H. Harris, mgr.): Canonsburg, Pa., 18, Beaver Falls 19, Lisbon, O., 20, E. Liverpool 21.
UP AND DOWN BROADWAY (Messrs. Shubert, mgrs.): St. Paul, Minn., 15-18, Milwaukee, Wis., 19-21.
VAN STUDDIFORD, GRACE (D. V. Arthur, mgr.): New York city Jan. 17—indefinite.
WARD AND VOKES (E. D. Stair, mgr.): Norfolk, Va., 16-21, Atlanta, Ga., 23-28.
WHEN SWEET SIXTEEN (Ever-Wall Co., Inc., mgrs.): Montreal, P. Q., 16-21.
WIDOW PERKINS (F. J. Gruber, mgr.): Pelham, Minn., 15, Wadena 19, Staples 20, Royalton 21, St. Cloud 22.
WIZARD OF WISELAND (Harry Scott, mgr.): Paris, Ill., 18, Brazil, Ind., 19, Linton 20, Bedford 21, West Baden 22, Seymour 23, Madison 24, Greensburg 25, Shelbyville 26, Columbus 27, Richmond 28.
WOODRUFF, HENRY (Mort H. Singer, mgr.): Winona, Minn., 19, La Crosse, Wis., 20, Madison 21, Hammond, Ind., 22.

MINSTRELS.

COBURN'S: Live Oak, Fla., 18, Tallahassee 19, Quincy 20, Apalachicola 21.
DE RUE BROS.: Quakertown, Pa., 18, Perkasie 19, South Bethlehem 20, High Bridge, N. J., 21.
DOCKSTADER, LEW (Messrs. Shubert, mgrs.): Kingston, N. Y., 19, Dover, N. J., 20, Chester, Pa., 21, Philadelphia 22-28.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): Plainfield, N. J., 18, Allentown, Pa., 19, Sunbury 20, Shamokin 21, Wilkes-Barre 23, Pittston 24, Scranton 25, Middletown, N. Y., 26, Newburgh 27, Poughkeepsie 28.
RICHARDS AND PRINGLE'S (Holland and Filkins, mgrs.): Ukiah, Cal., 18, Cloverdale 19, Santa Rosa 20, Petaluma 21.

BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Rochester, N. Y., 16-21, Schenectady 23-25, Albany 26-28.
AMERICANS (Teddy Symonds, mgr.): Brooklyn, N. Y., 16-28.
BEAUTY TRUST (H. W. Thompson, mgr.): Albany, N. Y., 16-18, Schenectady 19-21, Brooklyn 23-28.
BEHMAN SHOW (Jack Singer, mgr.): Philadelphia, Pa., 16-21, Brooklyn, N. Y., 23-28.
BIG BANNER (Frank Livingston, mgr.): Boston, Mass., 16-21, New York city 23-28.
BIG REVIEW (Henry P. Dixon, mgr.): Wilkes-Barre, Pa., 16-18, Scranton 19-21.
BOHEMIANS (Al. Lubin, mgr.): Detroit, Mich., 16-21, Buffalo, N. Y., 23-28.
BON TON: Providence, R. I., 16-21, Boston, Mass., 23-28.
BOWERY (E. Dick Rider, mgr.): New York city 2-21, Providence, R. I., 23-28.
BRIGADIERS (Louis Stark, mgr.): Harrisburg, Pa., 18, Altoona 19, Johnstown 20, Pittsburgh 22-28.
BROADWAY GAIETY GIRLS (Louis Oberworth, mgr.): Washington, D. C., 16-21, Baltimore, Md., 23-28.
CENTURY GIRLS (Jack Faust, mgr.): St. Paul, Minn., 15-21, Omaha, Neb., 22-25, St. Joseph, Mo., 26-28.
CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Toronto, Ont., 16-21, Montreal, P. Q., 23-28.
COLLEGE GIRLS (Max Spiegel, mgr.): Newark, N. J., 16-21, Hoboken 23-28.
COLUMBIA (Frank Logan, mgr.): Hoboken, N. J., 16-21, New York city 23-Feb. 11.
COZY CORNER GIRLS (Sam Robinson, mgr.): Buffalo, N. Y., 16-21, Toronto, Ont., 23-28.
CRACKERJACKS (Harry Legal, mgr.): Boston, Mass., 16-21, Albany, N. Y., 23-25, Schenectady 26-28.
DAINTY DUCHESS: New York city 16-Feb. 4.
DREAMLAND (Izzy Grods, mgr.): Baltimore, Md., 16-21, Allentown, Pa., 22, Reading 24, Harrisburg 25, Altoona 26, Johnstown 27.
DUCKLINGS (Frank Calder, mgr.): Newark, N. J., 16-21, New York city 23-28.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Philadelphia, Pa., 16-21, Baltimore, Md., 23-28.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Cleveland, O., 16-21, Toledo 23-28.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Scranton, Pa., 16-18, Wilkes-Barre 19-21, Philadelphia, Pa., 23-28.
GINGER GIRLS (Lou Hurtig, mgr.): Baltimore, Md., 16-21, Washington, D. C., 22-28.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Milwaukee, Wis., 15-21, Minneapolis, Minn., 22-28.
GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): Louisville, Ky., 15-21, St. Louis, Mo., 23-28.
GOLDEN CROOK (James Fulton, mgr.): Brooklyn, N. Y., 16-21, New York city 23-28.
HASTINGS' BIG SHOW: St. Louis, Mo., 15-21, Kansas City 23-28.
IMPERIALS (Sam Williams, mgr.): Chicago, Ill., 15-21, Detroit, Mich., 23-28.
IRWIN'S BIG SHOW (Archie Bennett, mgr.): Pittsburgh, Pa., 16-21, Cleveland, O., 23-28.
JARDIN DE PARIS GIRLS (Will Roehm, mgr.): Jersey City, N. J., 16-18, Paterson, 19-21, Wilkes-Barre, Pa., 23-25, Scranton, 26-28.
JERSEY LILIES (James Cooper, mgr.): Detroit, Mich., 15-21, Toronto, Ont., 23-28.
JOLLY GIRLS (E. E. Patton, mgr.): Omaha, Neb., 15-18, St. Joseph, Mo., 19-21, Kansas City 22-28.
KENTUCKY BELLES (C. E. Foreman, mgr.): Montreal, P. Q., 16-21, Boston, Mass., 23-Feb. 4.
KNICKERBOCKERS (Louis Robie, mgr.): Buffalo, N. Y., 16-21, Rochester 23-28.
LADY BUCCANEERS (M. Strouse, mgr.): St. Louis, Mo., 15-21, East St. Louis, Ill., 22, Indianapolis, Ind., 23-28.
LOVE MAKERS (Sam Howe, mgr.): Chicago, Ill., 15-21, Detroit, Mich., 22-28.
MAJESTICS (Fred Irwin, mgr.): Washington, D. C., 16-21, Pittsburgh, Pa., 23-28.
MARATHON GIRLS (Phil Sheridan, mgr.): Omaha, Neb., 15-21, Minneapolis, Minn., 22-28.
MERRY MAIDENS (Edward Shafer, mgr.): Chicago, Ill., 15-21, Milwaukee, Wis., 22-28.
MERRY WHIRL (Louis Epstein, mgr.): Philadelphia, Pa., 16-21, Washington, D. C., 23-28.
MIDNIGHT MAIDENS (Gus Hill, mgr.): New York city 16-21, Philadelphia, Pa., 23-28.
MISS NEW YORK, JR. (Wm. Penneyer, mgr.): Boston, Mass., 16-28.
MOULIN ROUGE (Maurice Jacobs, mgr.): New York city 16-28.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Kansas City, Mo., 15-21, Omaha, Neb., 22-28.
PASSING PARADE (Clarence Burdick, mgr.): Boston, Mass., 9-21, Jersey City, N. J., 23-25, Paterson 26-28.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Cincinnati, O., 15-21, Chicago, Ill., 22-28.
PENNANT WINNERS (Bob Miles, mgr.): Paterson, N. J., 16-18, Jersey City 19-21, Scranton, Pa., 22-25, Wilkes-Barre 26-28.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): New York city 16-21, Philadelphia, Pa., 23-28.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Toledo, O., 16-21, Chicago, Ill., 23-28.
RECTOR GIRLS (Morris Weinstock, mgr.): Kansas City, Mo., 15-21, St. Louis 22-28, E. St. Louis, Ill., 29.
RENTZ-SANTLEY (J. E. Perry, mgr.): Cincinnati, O., 15-21, Louisville, Ky., 22-28.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Milwaukee, Wis., 15-21, Chicago, Ill., 22-28.
ROLLICKERS (Alex. Gorman, mgr.): Pittsburgh, Pa., 16-21, Cleveland, O., 23-28.
ROSE SYDELL'S (W. S. Campbell, mgr.): Brooklyn, N. Y., 16-21, Newark, N. J., 23-28.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Schenectady, N. Y., 16-18, Albany 19-21, Boston, Mass., 23-28.
SAM T. JACK'S (Geo. T. Smith, mgr.): Indianapolis, Ind., 16-21, Louisville, Ky., 23-28.
SERENADERS (Geo. Armstrong, mgr.): Chicago, Ill., 15-21, Cincinnati, O., 22-28.
STAR AND GARTER (Frank Wiesberg, mgr.): Minneapolis, Minn., 15-21, Milwaukee, Wis., 23-28.
STAR SHOW GIRLS (John T. Baker, mgr.): Brooklyn, N. Y., 23-Feb 4.
TIGER LILIES (Wm. Drew, mgr.): Minneapolis, Minn., 15-21, St. Paul, 22-28.
TROCADEROS (Chas. H. Waldron, mgr.): Toronto, Ont., 16-21, Buffalo, N. Y., 23-28.
VANITY FAIR (Gus Hill, mgr.): New York city 9-28.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Louisville, Ky., 15-21, Cincinnati, O., 23-28.
WATSON'S (W. R. Watson, mgr.): Cleveland, O., 15-21, Chicago, Ill., 22-28.
WINE GUY (Edmund Hayes, mgr.): New York city 9-21, Newark, N. J., 23-28.
WORLD OF PLEASURE (Gordon and North, mgrs.): Brooklyn, N. Y., 16-28.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): New York city 16-21, Paterson, N. J., 23-28, Jersey City 26-28.

BANDS.

BALALAIKA (Klaw and Erlanger, mgrs.): New York city 16-28.
NATIELLO (Col. Leslie, mgr.): Jacksonville, Fla.—indefinite.
WINNINGER BROS.' MARINE: Wausau, Wis.—indefinite.

MISCELLANEOUS.

ELMAN, MISCHA: Boston, Mass., 21.
GILFINS, HYPNOTISTS: Newton, Ia., 16-21.
HOLMES, BURTON, TRAVELOGUES: Boston, Mass., 20, 21, 27, 28.
LEHMANN, LISA: Boston, Mass., 19.
LITCHFIELD, NEIL: Washington, N. C., 18, Belhaven 19, Edenton 20, Elizabeth City 21, Rocky Mount 23, Farmville, Va., 24, Leesburg 25, Luray 27, Shenandoah 28.
MILDRED AND ROUCLERE (Harry Rouclere, mgr.): Newburgh, N. Y., 18, Catskill 19, Granville 20, Rensselaer, Ky., 21.
NIGRO AND LOOS CARNIVAL (J. G. Loos, mgr.): La Fayette, La., 16-22.
PAVLOWA, ANNA, AND MIKAEL MORDKIN: Grand Rapids, Mich., 20, Milwaukee, Wis., 21.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Lisbon, Portugal, Jan. 1—indefinite.
ST. DENIS, RUTH (Henry B. Harris, mgr.): New York city 16-20.
SCHUMANN-HEINK, MME.: Washington, D. C., 23, Baltimore, Md., 24.
TERRY, ELLEN: New York city 18.
THURSTON, HOWARD: Peoria, Ill., 15-18, Springfield 19-21, St. Louis, Mo., 22-28.
WALDEN (S. Worden, mgr.): Chester Hill, O., 18, Monroe 19, West Manchester 20, Hamersville 19.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

Films that mark higher endeavor should be singled out and accorded more consideration than can be given them in the regular review, and it is The Spectator's purpose from time to time to carry this idea into effect. Such a film is the one recently issued by Selig Company of Chicago, entitled, Justinian and Theodora. No film that has been produced in some months more strongly emphasizes the constant upward trend of motion picture drama.

Scene from Justinian and Theodora.

POPULACE DEMANDING THEODORA'S PRESENCE

It is not particularly in the elaborate settings or the fine acting or the able handling of the large ensemble or the distinguished character of the pictured story that Justinian and Theodora commands special respect. These points of excellence were all touched upon in THE MIRROR'S review two weeks ago and are elements of superiority that are frequently noted in motion picture productions. It is rather in the originality as well as the high grade of the story and in the combined presence in one film of all the several qualities of superiority named above that Justinian and Theodora deserves to rank as a notable subject.

* * * *

Justinian and Theodora reflects unusual credit on all concerned in its production and on motion pictures as an institution. It bears on its face the evidence of painstaking care as to detail, as well as a high order of talent in its conception, management and acting. And not the least pleasing feature of its success as a picture play is the fact that the redoubtable Fra Hubbard, who has tried his hand at nearly everything, should have been so fortunate in his first considerable attempt to write a picture story. Other writers of literary prominence who have preceded him in taking a turn at film scenarios have not always been so happy in the results attained. All the more glory, therefore, for Fra Elbertus.

* * * *

It is an interesting fact in connection with THE MIRROR'S Merit List contest that nearly if not quite 900 different films have been named by the voters as being subjects worthy of places in the Merit List. Of these 900 there are a great many that have received only scattering votes, and comparatively few that have developed sufficient general support to give them the required 25 votes for admission to the coveted honor of Merit List distinction. Those that have reached the goal, however, it may be said without reserve, are well worthy of the honor, although it is undeniable that there are many other films not yet in the list that should be there. Some of these will no doubt be added before the contest closes Feb. 1.

* * * *

It is pleasing to note that there has been little discoverable evidence of prejudiced or "assisted" voting. The great bulk of the votes have come from widely distributed sections of the country, and therefore constitute a most valuable judgment passed on the merits of the films by persons in no way interested in their production and inspired only by an honest desire to assist in selecting the most worthy subjects. It is this fact that gives the Merit List added importance and furnishes to the film makers a substantial basis for estimating the tastes and desires of the public which they are making it their business to serve.

* * * *

It will be profitable as well as interesting to examine some of the points emphasized by the Merit List voting. The types of pictures, for instance, that find most favor with picture patrons are indicated with sufficient clearness. First of all, the films that have attained the Merit List are really of special merit, both as to story and treatment. They are neither trivial nor objectionable in theme, and there is a striking absence of exaggerated melodrama proving at once that the claim so often made, that the motion picture public craves for melodrama, is unfounded. The only pictures that may be truly classed as melodrama in the entire Merit List, as at present made up, are suggestive of stage melodrama as we know it to-day, only in the most remote degree.

* * * *

Going more into detail, we find that the pictures commanding the most votes in the Merit List are of the romantic or comedy love type, such as Wilful Peggy, All on Account of the Milk, Over the Garden Wall, Rose Leaves, How the Squire Was Captured, and similar subjects. Of the more serious pictures, those with a purpose, those of poetical flavor and those that are tragical or powerful in plot, we find them nearly equally divided with more or less overlapping of characteristics. But each one has an individuality about it that makes it stand out in the memory, and this is true of all the films in the Merit List or that are likely to get into the list before it closes. Indeed, it is that very feature that makes the Merit List valuable. Voters naturally vote for those films which they remember most readily.

* * * *

A mild skeptic as to the efficacy of the Merit List contest for the selection of the best films, remarked recently that the number of trashy films named by many of the voters rather discredited them as judges. A study of the votes as they are recorded, however, disproves this conclusion. Scarcely a single voter has made his list up entirely of trashy pictures or even with inferior pictures in majority. Among the trash there are always sure to be included films of real merit, showing that while the average voters may not always be able to eliminate the trash they at least enjoy the good films along with the patron of greater intelligence. In the aggregate it is found that the non-discriminating voters do not agree at all in voting for trashy films. All such votes are widely scattered. But we find them constantly in agreement on the better sort of pictures. The result is that the films of some merit keep gaining in votes all the time, while the inferior pictures generally remain inactive after the first vote or two.

* * * *

An instance of odd voting in the Merit List contest may be quoted as an illustration of what is meant in the preceding paragraph. "E. H. B.," (not to give the full name), voting from New London, Conn., finds the recent farce picture Jack Fat and Jim Slim worthy of Merit List honors. Now, according to the judgment of a vast majority of voters, pictures of the class to which this one belongs are not considered films of merit. They may be good for innocent laughter, and therefore have their legitimate places in picture programmes, but they are not of the quality that manufacturers or exhibitors point to with pride, and they add nothing to the reputations of their makers. They are ordinary moving pictures of the old school, a little better acted, but with no other claim to distinction. The selection of such a film by the voter "E. H. B." might argue that he must have a very moderate standard on which to base his judgment. Not so if the rest of his list be considered. Out of thirty films which he names, at least twenty are subjects that any experienced critic would pick for Merit List honors, and as it happens these twenty or more good pictures are receiving the votes of other voters also. And so it is with nearly all participants. The inclusion in their lists of occasional subjects that are hardly entitled to be called films of merit does not interfere with the general purpose of the contest. The better sort of films are the ones that receive the most support.

THE SPECTATOR.

Scene from Justinian and Theodora.

JUSTINIAN ESCAPING FROM THE GOTHS

Scene from Justinian and Theodora.

THEODORA HOLDING THE THRONE AIDED BY THE GLADIATORS

VITAGRAPH.

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For Release Saturday, Feb. 4

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LETTERS TO "SPECTATOR."

As to Director and Players.

NEW YORK, Jan. 12, 1911.

To The Spectator:

SIR.—I was much surprised to see my letter of the 5th in this week's MIRROR. As usual, you are right, I suppose, and a great deal of credit is due where you claim, but still the disposal of the credit due the actors and actresses to the stage director does not seem to shadow their genius altogether, as now that the old faces are scattered and new ones have taken their places can you explain why your worthy friend the director does not make such a success of the new players? No offense, Mr. Spectator. R. A. WEINSTEIN.

55 Barclay Street.

Of course there is no offense, nor does The Spectator desire to detract from the credit to which individual players are entitled. In stating that the director also deserves recognition it was not meant to be inferred that he can do the best work without good players. And yet the picture play depends really more on the director than on the players. And it also depends on a number of other things—the story for instance.—THE SPECTATOR.

More Congratulations for "The Mirror."

PITTSBURGH, PA., Jan. 11, 1911.

To The Spectator:

SIR.—I have noticed in THE MIRROR that you are printing the photographs and names of several members of the Vitagraph Stock company, and I should like to ask if you can print the name and photograph of a young man whom many of my friends and myself are interested in, who has appeared in At Her Doorstep and several others, and Jan. 10 as the young poet in Doctor Cupid.

I wish to congratulate you on the delightfully interesting manner in which your department is carried on and the fairness with which you treat the different companies' productions. MARY C. BERGMAN.

623 N. Euclid Avenue.

The actor's name is Carlyle Blackwell, and it is not impossible that his portrait may appear in THE MIRROR at some future date many thanks for the appreciative sentiment expressed.—THE SPECTATOR.

An Easy One to Answer.

CLEVELAND, O., Jan. 11, 1911.

To The Spectator:

SIR.—Will you please tell me the names of companies that accept stories or playlets for moving pictures? M. T.

2611 Prospect Avenue.

It would be much easier to name those that do not accept stories. All American film companies buy scenarios, although some of them have regular writers from whom they secure the most of their material.—THE SPECTATOR.

Praise for Slow and Studied Acting.

WASHINGTON, D. C., Jan. 11, 1911.

To The Spectator:

SIR.—A great many wonder why one of the companies gets so much better results without superior talent. A picture play lately presented a little leading lady, whose talent is without question, utterly lost in a bevy of spangled beauties, destroying the theme entirely. On the other hand, the old story of the two sisters (The Two Paths) was presented without losing the subject for a moment; the embellishments were beautiful, but they were at a distance from the principals. You remember the dancing girls and the supper scene, but the theme was ever present. With slow and studied pantomime she showed you her story. The "hellbender" of a man faced you only enough to show you his satanic character and then remained very still.

As rapid pantomime is always grotesque, pathos must be slow. I remember seeing a priest slowly walking; he appeared very devout; again, with part of the film cut out at intervals, he was ludicrous. I think the superiority is caused by excellent embellishments properly masked and the slow (and thoroughly studied) performance which gives the eye time. I notice one of this company's graduates, who is now with another company, has begun to "race the machine." L. E. MANKIN.

1204 Thirty-first Street.

You have hit upon an important truth, Mr. Mankin, and one that THE MIRROR pointed out some time ago. Deliberation in acting not only emphasizes the thought to be expressed, but it also gives the eye time to take it in. This and the subordination of the background, as you so clearly state, are among the chief elements of picture play success.—THE SPECTATOR.

Praise for Independent Films.

BENSONHURST, N. Y., Jan. 4, 1911.

To The Spectator:

SIR.—I wish to disagree with A. Campbell, of Washington, D. C., in the letter printed in to-day's MIRROR. I think if he will compare the Reliance, Powers, Thanhouser, and one or two other Independents with the Licensed companies. I don't think they will fall far short. In all fairness, don't you think so? I get THE MIRROR every Wednesday morning for the film criticisms. MRS. E. A. WILLIAMS.

In all fairness Independent pictures are a wonderful sight better than they were a year ago, or even six months ago. Reliance, Imp., and Thanhouser often show considerable class in their productions, and others have improved some, but there is still too great a preponderance of cowboy junk and other trash in the Independent output as a whole to compare it seriously with the general run of Licensed films. Time, however, changes all things, and if the Independents keep on there is no telling where they may not bring up.—THE SPECTATOR.

Vitagraph vs. Biograph.

BRIDGEPORT, CONN., Jan. 4, 1911.

To The Spectator:

SIR.—Having read replies to my correspondence in THE DRAMATIC MIRROR some time ago, I wish you would publish the following:

Once in a while the Biograph Company will get out a good film, but when it comes right down to points any one can readily see that the Vitagraphs are always good ones.

I agree that THE MIRROR picture reporters are some of the best, if not the best. I wish you would publish your statement on this dispute. E. W. BENSON.

11 Richardson Street.

Sorry to disagree with you, Mr. Benson. All Vitagraphs are not, according to The Spectator's view, absolutely good motion pictures. Neither are all Biographs. No film company has yet acquired the art of hitting the bull's-eye every time. As to comparisons between Vitagraphs and Biographs, the thing is quite impossible; their styles of stories and manner of production are too widely different—each having excellent qualities that appeal differently to different people. So it is with all other progressive companies. Each appears to have its enthusiastic admirers.—THE SPECTATOR.

Reviews of Licensed Films

Reviews under this heading are no longer grouped in chronological order.

Sophomore's Romance (Essanay, Jan. 10).—The natural realism of a number of the scenes in this interesting story help it immensely. The stranded theatrical company appeared to be the real thing; possibly some of them acted from experience, for what player has not had his or her taste of the one-night stands? The company in this story played at a college town and the college boys in a box broke up the show. One of the young chaps, however, fell in love with a girl in the show and when he found the company stranded at the depot he induced the local manager to let the company play another night, volunteering to help out with the college glee club. It took a subtitle to inform us that the glee club saved the show, but so it was and the players got their salaries. Then the girl who had captured the college boy, quit her job without the customary notice and went home to mother, followed by the college boy, who proposed and was accepted. The theatre interior did not prove as convincing as the other scenes.

Hills of Corsica (Gaumont, Jan. 10).—Very pretty scenes taken from a train moving down a mountain railroad to the sea are presented in this travel picture.

Child's Pica (Gaumont, Jan. 10).—This is a child's story and it is also rather childish in plot. When the baby comes the grandmother makes over all her property to her son. Five years later the daughter-in-law makes it so disagreeable for the child's grandmother that the old lady moves out. Christmas comes and the grandmother visits the home with presents for the child. She is discovered at the little one's bedside by her son and daughter-in-law and child waking up effects a reconciliation.

Owner of the L. L. Ranch (Melies, Jan. 12).—This Western cowboy story is neither thrilling nor particularly interesting. The events ramble along almost hopelessly at times, threatening to produce excitement once in a while, but always failing at the critical moment. The count who beat the girl in a lawsuit and took her ranch away from her tried to be sneery and lordly with the cowboys and gave enough excuse for several scraps, but they never came off—not even after the cowboys had gone to town and filled up with "red licker." On this last occasion something might have been doing, but the girl's cowboy lover interfered and bought the ranch from the count without the latter knowing anything about it, which was a strange proceeding in itself, seeing that there should have been a deed signed, sealed and delivered; also do armed cowboys wearing chaps infest Western ranches that are cut up into fields by wire fences?

Help Wanted (Biograph, Jan. 12).—There is so little to this farcical story that the players can hardly be blamed for not making much out of it. The acting is forced, especially on the part of the young man who pretends to attempt suicide. His uncle had stopped sending him funds, and the suicide ruse was intended to soften his heart. But the uncle found that the poison was only water, and he astonished the nephew by handing him in place of money a page of help wanted "ads" from a newspaper.

Midnight Marauder (Biograph, Jan. 12).—This is another comedy not up to Biograph standard. Indeed if there had been no trademark on the film it might have passed for a production from one of the inferior Independent companies. The man of the house was a braggart, who told wild tales of his wonderful courage. This part of the story was very well expressed, but when it came to the test that night and a burglar was discovered in the house, Mr. Blowhard's efforts to be funny in his displays of cowardice were sadly overdone. The burglar also was a strange conception of character. He obviously knocked things over and smashed them on purpose, all of which destroyed the last remnant of illusion.

Washed Ashore (Urban, Jan. 11).—Very good acting of the graceful French type makes this picture quite interesting. Two brothers who are fishermen find a box of money and jewels washed ashore and divide the treasure. One of the brothers is so filled with greed at the contemplation of so much wealth that he meditates murdering his brother. Failing asleep—too suddenly for truth—he dreams of committing the murder and of being executed for the crime. When he recovers from the nightmare he resolves to get rid of temptation and induces his brother to join him in turning over the treasure to the officer of the port.

Wood Carving in Briens (Urban, Jan. 11).—The examples of wood carving shown in this film are interesting and striking. They are evidently of considerable artistic value, being well executed figures of animals and people, cut with wood-carving tools from blocks of wood.

The Gardener's Ladder (Edison, Jan. 11).—This farce, well acted in some instances, is overdone by the grouchy father whose violent assaults with a cane on the unresisting lover of the old man's daughter make that young chap too supinely inoffensive for any use. A little spunk on the lover's part would have brought him some sympathy. To make matters worse, after taking his canings at frequent intervals without a murmur, he resorted to the police to right his wrongs, and only withdrew his charge after the old man had consented to his marriage with the girl. This situation was brought about by the father discovering the gardener's ladder at the window of his daughter's bedroom, where he had locked her to keep her from her lover. He thought the ladder meant an elopement and he pursued the lover who had walked with a friend of his sweetheart to a parsonage to give some flowers to the preacher. The angry father invaded the parsonage with his cane flourishing and misbehaved himself outrageously. He deserved to be arrested, and it was a shame to make his weeping daughter the price of his freedom by marying her off to the spineless chap she had chosen.

The Home of the Seal (Edison, Jan. 11).—These views, taken along the coast of Peru showing hundreds of seal disporting themselves on a rocky shore, prove very interesting.

Heart of An Indian Mother (Kalem, Jan. 13).—An Indian thriller without too much violence to our credulity and with some attention to genuine heart interest is presented in this film. An Indian mother is given water for her child by a little white girl, the daughter of a settler. The Indian baby dies, and later its mother and another squaw are sent by the tribe to spy on the whites as a preliminary to an attack by the Indians. The parents of the little white girl give the two squaws shelter for the night, and the squaw whose baby had died remembers her debt of gratitude on seeing the white child and reveals the plot. The settler rides for help and brings back a party of white men just in time to drive off the Indians, who have broken into the cabin and are about to massacre the inmates. The friendly squaw, however, is killed in the fight. The attack on the cabin is well shown, except that the Indians appear afraid they will really smash something when they are battering in the doors. There is also a lack of harmony between Indian costumes, settlers' costumes and character of country in which the scenes are made. It is wilderness all right, but not plains country, as is indicated by a caption telling of "ranchers" who come to the rescue.

Water Lilies (Vitagraph, Jan. 13).—Here is a charmingly appealing love story presented with fine attention to the artistic side of the posing and backgrounds and to the poetic tone of the theme. A young dancing girl engaged in entertaining for society functions is overcome with heart failure and goes to the country to recuperate. Here, while gathering water lilies, she meets a young man and they fall in love. A storm takes place and the lightning destroys his eyesight. With heart overflowing she hurries to his side, but he determines that she shall not tie herself up for life with a blind man and tells her that he does not love her. Sadly she goes back to the city to resume her calling, but in a year the sight of a handful of water lilies recalls to her mind her lost love and she journeys out to the old trysting place, where she finds him dreaming of the happy days of their love making. Deception is no longer possible and they find happiness in the discovery of the truth. The lightning scene was not quite convincing and his decision to sacrifice his love was not strongly enough indicated. Otherwise the film is a gem.

In the Land of Monkeys and Snakes (Pathe, Jan. 9).—A colored film here shows in an entertaining manner how monkeys are first brought to civilization by feeding them and then later are taught to gather cocoanuts. Other scenes show natives entering a small tunnel-like cave through which runs a stream of water. At their entrance they startle countless birds, whose rapid flight to daylight makes a novel picture. The men then rush out and capture two large water snakes, which they have startled out of their hiding place, by gripping them around the neck with their hands.

Evils of Betting (Pathe, Jan. 9).—There are some actual scenes at a racetrack in this film and it is well enacted, but it hardly seems to drive the lesson home and is not very clearly told. To the ordinary spectator this would seem to be the story: A young man who is fond of betting becomes engaged to a young girl. There is a woman who appears to be her mother and also to be a landlady. The young man then intercedes on behalf of an old sailor and a boy who are about to be dispossessed. He receives a telegram stating that his last dollar is up on Alma II. He takes tea with the mother and daughter, and sees her receive a large amount which she places in her bag. He returns later when the two have gone out and is followed by the boy, who sees him take the money from the bag. He drops his pocketbook, which the boy picks up. Alma II. is beaten, and when he returns to his sweetheart he is confronted by the mother, who has previously accused the sailor and been set right by the boy. On seeing the pocketbook he confesses, which is the best scene in the film. Of course he is denied his sweetheart.

Shadows of the Past (Selig, Jan. 9).—He was an old man and he lived alone in the wilderness. An old daguerreotype of a fair lady explained the reason. He had just had it enlarged and was about to hang it on the wall of his shack when he heard a scream from the lake. He arrived in time to rescue a young girl from drowning from an overturned boat. She resembled his old sweetheart, and when the latter appeared he recognized him as the man who had stolen his love many years ago. He had saved his old sweetheart's daughter, and now he bade them go and leave him to his disappointed life in the shadows of the past. When he was young and they had called him Andy he had become betrothed to Alice. She had given him her daguerreotype, and then his friend had come down from New York and had taken her back with him as his wife, while the unsuccessful suitor had gone forth to the wilderness. Alice was portrayed with fine intelligence and feeling in leaving one lover for another—a difficult thing to do while still retaining the sympathies. The picture, well acted and managed throughout, has many pretty scenes.

The Twin Cinderellas (Pathe, Jan. 11).—A young lady at the wedding of a friend became so enthusiastic that she took off her slipper and threw it after the retreating couple. Officer Smith came along and seemed so fascinated with it that he took it to the station house and put it in his locker. Another officer, in like manner, followed suit, but his slipper had another story. It was dropped by an actress' maid while getting into a cab, and as the actress had stuffed her jewels in the toe she rushed to the station house and had a detective put on the trail. Officer Smith, who apparently had made the acquaintance of the lady whose slipper he had found, invited the detective down to see his sweetheart. The mate to the slipper, which Smith still had secretly hidden in his locker, was for some reason resting on the mantel, obviously for the detective to mistake for the slipper he was seeking. He had the lady arrested and the actress was summoned. The affair was cleared up by the respective officers producing the slippers in their lockers. The jewels were found in the toe of the actress' slipper, while the other contained a note saying that the owner would marry the first man to find her slipper. Smith seemed very glad to be that man. Had the existence of this note been made known before, it would have tended to stimulate the interest in the issue. The complications are bright and amusing, and the acting brings out the situations at every point.

Dusty Rhodes Takes a Flight (Pathe, Jan. 11).—This is a novel trick picture in which the comedian turns a bicycle into an aeroplane by appropriating a windmill from a toy stand and running into a lady's maid with her bandboxes which he used for ballast to soar in air. The united forces of the police, the army and the cannon squad failed to bring him to earth as he flew unconcernedly above the city's spires. He lit his pipe with flame from their bullets, and was not brought down till a boy popped a pop from his popgun.

For Love of the Enemy (Kalem, Jan. 11).—An agreeable divergence in this picture is that the letters or documents appearing in the play are not thrown on the screen, and the story in consequence seems to run smoother, for the mind of the spectator in endeavoring to gain the details of a long epistle is not interrupted and turned away from the action of the characters and the main plot. The backgrounds give a very good idea of army life, and the details of every scene are well worked out. The search in the enemy's room is most thorough. Hallie Colburn is a loyal Southern girl. At a dance she meets a Yankee spy and the two fall in love with each other. She takes him on a visit to the Confederate camp, where he learns the contents of a dispatch. Later he is suspected while prowling about the camp and brought before the officer in charge. He is permitted to go, but a military salute he gives again arouses their suspicion. They search his room and find incriminating evidence in the mattress of the bed. They seek for him and find him rowing on the lake with Hallie. She plans a ruse. They fake an overturn of the boat and he escapes by swimming under the water. She is rescued by the soldiers on shore, and after the war he returns to claim her. It again proves that new treatment of old stories is often more acceptable than strained effects and impossible situations. The acting is of superior quality, and the costumes and sets fully depict the period.

A Simple Rustic Tale (Gaumont, Jan. 14).—It is all that its title indicates and more, for it contains a very human little story made real by very lifelike and sympathetic characterization. The effects in color were good and kept within the bounds of naturalness. Two old couples were on most friendly terms. One had a son and the other a daughter, and while the two old couples gossiped and played cards, the two young people made love in the garden. But one day the two old men had a quarrel over their cards and they bade the two lovers never to see each other. The son insisted and was put out from his father's house. The mother placed him in hiding until the father should get over his wrath. The other old couple became worried lest their daughter also flee, and a reconciliation all around was forthcoming. It is well presented in every way.

The Battle of Redwood (Pathe, Jan. 14).—This story has not very much to commend it, except that it was carefully worked out and showed some good effects. The plot is too apparent because it is so old, and the acting has little to grace it. However, before it starts out on the conventional, it gives an idea of that period on the Indian frontier when United States supplies in the hands of the unscrupulous at the Indian agencies were manipulated so that the Indians went hungry and thus caused an uprising. A fair maid at this time saved Gray Elk from starvation. He later gave his life for hers in gratitude. It was noticed he did the very un-Indianlike thing of kissing her hand and that of the assembled company.

Coward or Hero (Vitagraph, Jan. 14).—The psychology of this story is exceedingly interesting and worked out in a most thrilling and logical manner. A life bounded and limited on all sides by fear of death, and destruction finally in the great crisis proves the greater hero. Aside from the direct interest in the story it depicts a most realistic mine explosion and the horror of being buried alive, the terror of which is eased to the spectator by admiration for the hero. He had been born to fear, but when he learned that the friend, who had always shielded him, was at the bottom of the mine, he of all the rest went down to save him, when another explosion cut him off from all retreat. Gradually the water filled in around him and he died the bravest of them all. A few less titles might have been acceptable, and the climatic situation, whose action would have been sufficiently obvious, was spoiled by being announced ahead.

A Girl of the West (Essanay, Jan. 14).—A young cow puncher has been appointed deputy sheriff and goes to tell his sweetheart. Now she has a brother who is not fond of earning an honest living. He was suspected of horse stealing, though the owner of the horse did not see him, and caught only his companion, who, it is inferred, must have told on him. Anyway the new deputy was commissioned to

go and arrest him. He was very tactful about it, for he at once told the father and sister just what he had come for, so they would help him no doubt. His sweetheart walked into the next room, where her brother was in hiding, and locked the door. She had quite an argument with her brother, and it would seem as if the deputy might have broken down the door long before she put on her brother's clothes, jumped on his horse and was away, for the father's resistance was rather spasmodic, and it was rather artificial in the way the deputy suddenly stopped struggling with him to see what he thought was the brother escaping on horseback. He followed and learned his mistake. He brought the girl back, where they found a note from the brother telling her not to blame the deputy, for he was only doing his duty. It would seem the deputy had something to forgive, which he does without a qualm. It is indeed a good situation, that requires delicate acting and management, which did not seem to be quite up to the usual pitch. Besides, the moral significance of the story is not satisfying.

The Italian Barber (Biograph, Jan. 9).—A very human comedy-tragedy is here portrayed in a very lifelike and sympathetic manner. A tragedy is averted and then it "all stands around and change your partners," and it's all just as it should be; the two fickle ones and the two deserted ones are left to dance out their lives together. Tony was a very lovelorn barber, and was smitten of Alice, the little newspaper girl, but when Alice's sister, Florence, returned with her partner, Mack, from a vaudeville tour, he transferred his affections to her. He took her to the barber's ball, which was the last straw for poor Alice, who resolved to end existance, like the lady of the novel. The shot from the revolver knocked off Mack's hat as he entered, and when he had recovered sufficient poise to demand an explanation, she told him of Tony's fickleness. He soon convinced her that neither party were worth much consideration. He took her to the ball, where there was a change of life partners. Florence was consigned to the barber man, and Alice could now dance her life away with the man of vaudeville bent.

Tag Day at Silver Gulch (Lubin, Jan. 9).—That it is sometimes necessary to beat a man with his own weapons to make him accept your own was quite fully demonstrated in this film. When the minister came to Silver Gulch he was not very heartily received. At the first meeting in the tent there was such a slim congregation that he moved the organ down in front of the saloon and held the meeting there. There was one convert at least in Joe, whose sudden change was no doubt brought about by the minister's daughter. He soon fell from grace, however, but when tag day came, when tags were sold for the advancement of the cause, he was very willing to buy one and even appeared at the saloon selling them himself. This caused a riot among the boys, and the minister, happening along at that time, prevented a fight. But he got into one of his own and licked the ring leader soundly. There was at once a great demand for tags, and Joe was completely reformed and given over to the minister's daughter. A commendable feature of the story is that it hits the climax and concludes briefly.

The Widow's Choice (Lubin, Jan. 12).—A bright, well constructed comedy is presented on this film, and, although the acting fully brings out the amusing situations, it is believed that it might have been more effective if the father had attained even more polish before his sons returned. Harold and John Manning, brothers, are good-natured rivals for the widow's hand. They are both called away together on a business trip and intrust the widow to the care of their father. He visits the widow, but finds his manners are not quite polished enough for her society. He hires a valet and gets some new clothes. The scene where he dons them and is taught the procedure of polite society by the valet is well enacted by both players, and is the laugh of the piece. The stroll, however, seems to have no purpose. He becomes engaged to the widow, and the boys return to find a future mother.

The Rival Dramatists (Selig, Jan. 12).—This is an amusing burlesque on the eclipsing dramatic inspiration and seems to prove that if ever Chantecler had been first submitted to an American producer it would have been turned down with thanks. Furthermore, the French and American dramatists had their own characteristic methods of working out their inspiration. While strolling over his chateau Chevalier de "Rostrand" gets the inspiration for a drama among his well kept grounds. The result is that a poetical drama passes in vision before his eyes, in which the cock that crows in the morn learns that his crowing does not bring the sun. The American dramatist gets his inspiration among the cackles of a rural farm, and after imbibing freely of corn juice, a sort of comic opera effect passes before his eyes, which he labels History of Corn Town. His bulky manuscript is returned with thanks. He reads in the papers of "Rostrand's" great success and challenges him to contest by cablegram—which is seen in its passage on the screen. It is accepted, to meet in Chicago. Here the pert little French rooster completely vanquishes the clumsy American bird.

Doctor Cupid (Vitagraph, Jan. 10).—The story told in this pleasing comedy is deliciously clever and interesting and the character work of the cranky old father of the girl is a bit of acting worthy of the warmest praise. The old man could take no prise at a beauty show, but he has ability in picture expression of the highest order. His daughter fell in love with a young poet, but papa objected and the girl promptly grieved herself into a decline. When the father sent for a doctor the poet disguised himself and visited the patient as a substitute physician, with the result that the girl recovered with amazing speed. Indeed her recovery was so prompt that the overjoyed father readily agreed that the "doctor" might marry her, and he did not take back his word when he found out who the "doctor" really was.

Test of Friendship (Edison, Jan. 10).—Plenty of thrill marks this semi-melodrama. A workman operating the hoisting machinery at the top of a twenty-story building in process of erection was attacked by a fellow whom he had stopped from beating a team of horses. The attacking teamster, in revenge, chained the workman to the hoist and started the engine. Another workman arrived and the culprit escaped, leaving the victim suspended in the air. It is not apparent what the teamster meant to accomplish by his act, nor is it clear why the rescuing workman was in such feverish haste to go out alone on the hoist to bring in the suspended man when the engine refused to work. He might have waited without risk for other help, which soon arrived. Nevertheless it was all very thrilling, because part of the scenes were taken at a real twenty-story building. After the rescue the rescuer gave the rescued man a letter from the widow with whom both were in love. It was a refusal to marry him, the widow declaring her love for the rescuer. So he got his reward after all.

The Link That Held (Edison, Jan. 13).—Admirably acted and wholly natural and convincing in expression, this film tells a simple story truthfully and appealingly. Even the rather sudden reformation of the frivolous wife is logical, because her apparent disregard of her husband and her housework had been due only to the lure of silly novels. She was living in a world of imaginary wealth and luxury and her home suffered. The husband was also affected by the condition of affairs and was grouchy in his work at the office where he was employed. But when the dissatisfied wife visited the office and the employer cast his covetous eyes on her, taking her to his private office for a chat, she suddenly realized her position and stopped in time. Her little girl had followed her unexpectedly and the innocent child stood as a bar against wrong doing. Outside in the outer office was the husband, half overcome with grief and shame. The wife went home, threw away her novels, cleaned up her house and resolved to be good. After that peace reigned.

Max Is Almost Married (Pathe, Jan. 13).—The versatile Max Linder heads a novel chase in this film, the pursuers being three dogs, the pets of the comedian's fiancee. Max was dreadfully afraid of dogs anyhow, and of these dogs in particular, because they were jealous when their mistress caressed Max. On the wedding day he had them locked up, but they escaped and ran to the parlor, where the ceremony was in progress. Max fled through numberless streets, houses, rooms, and finally to the roof, where he gave up and sent back a note by the dogs declining to marry and he devoured. The picture amuses.

So Near But Not Quite (Pathe, Jan. 13).—Daredevil bicycle riding by the actors playing the parts of the policeman and the escaping burglar give exciting interest to this farce. The policeman is supposed to be a novice on the wheel, but from his apparently wild tumbles it is evident that he knew what he was about. The thing that puzzles the spectator, however, is the fact that no matter how often the policeman falls he is close up to the thief in the next scene. In the end the crook carries the demolished policeman to the station house and is rewarded for the act. The picture is quite laughable in parts.

Reviews of Independent Films

Their First Misunderstanding (Imp., Jan. 9).—The expedient of the bell in this film creates a number of laughs and is a novel conceit. It is the old story of the wife and husband, each getting back at the other by flirting with another party and lifted above mediocrity by fine acting and good management. A year after their marriage the young Owen does not seem to care so much for his wife as on the day of the wedding. His little wife is at loss to account for his actions, as is the spectator. The two go to a dance, where a certain lady monopolizes her husband. She is left with a musician, who impresses on her the fact that he adores her. When she returns home with her husband, she asks him to call. He accepts her invitation with such frequent regularity that her husband becomes much concerned. He tries to keep taps on the fellow's visits by a bell rope on the door to his den. He becomes quite convinced, and writes to the musician relinquishing all claims upon his wife. When the little lady heard him calling up the other woman on the 'phone, her spirit rose, and she sent the professor out of the house with his flowers after him. Owen broke his engagement with the woman, and wandered down to the club. When he returned there was his little wife before the fire in the den hugging his dressing sack for comfort. It goes without saying that he saw to it that no such subterfuge was any longer necessary. This is the first film in which the popular picture actress, Mary Pickford, has appeared for the Imp. Company, and her work under new direction was watched with considerable interest. It proved very good, too, although lacking something in spontaneous unconsciousness—a fault that should wear off as she becomes familiar with new surroundings.

An Arizona Romance (American, Jan. 9).—A feature of this film is that the scene is laid at an ostrich farm near Phoenix, Ariz., and while at the same time giving a very good idea of such a place it no novelty interferes with the progress of the story. The plot is rather conventional, but it is told in fine sequence with due consideration to every detail. Dave saves the banker's daughter from a runaway, and while the young lady is very profuse in her gratitude, her lover, Claude, seems to take it as an insult. She visits Dave's farm, and falls in love with him. He returns the visit, but is sent away by the insinuations of Claude. Dave plans an elopement, and they are married. The banker, his wife and Claude arrive at the farm too late. The parents accept the situation, but when it was suggested that Claude marry the awkward country girl, he ran away. The acting was praiseworthy, especially the part of Dave.

Mother's Portrait (Eclair, Jan. 9).—Jacques Desnoyers, dispirited because he cannot find work and that he is obliged to depend on his wife for support, left a note in his little daughter's hands and sailed for America. It is not recorded whether he begged, stole or borrowed to get there, but at the end of a year he returned in very prosperous circumstances to find his wife. She had left the neighborhood, leaving behind no address. By chance he passed the store of a picture dealer, and there in the window was a picture of a wife. He went in and bought it, but could obtain no information, except that a little girl had brought it there. He returned to his hotel, where he had called in detectives, when a dog and a little girl came bounding into the room. He had left his coat behind in the store and the dog had traced him thither. The little girl had sold the picture to buy medicine for her sick mother, but, of course, now their troubles were at an end. The story is pleasingly told and the interest centers around the little girl, whose naturalness lends much grace to the story. The father is not so happy in his portrayal.

Trip to Husbands (Powers, Jan. 10).—It is perhaps ungallant to quarrel with a lady's conduct, and possibly the coldness of the weather excused her when she took a nip directly from her chauffeur's bottle. To be sure she might have taken a street car home when her automobile broke down, and the chauffeur's effrontery in drinking before her is also to be wondered at, but then it may have been a long established custom with him and perhaps the lady really hired him because he drank. He had been to her husband's friend's house, where he had been playing cards, but he had been forewarned of her visit and had fled down the fire escape and home. He set the clock ahead and waited her return. When she came in from the automobile breakdown and he smelled the whiskey on her breath, he upbraided her, and so, of course, wrung from her a promise never to distrust him again. The story is smoothly told, pleasantly enacted and the young man shows promise.

The District Attorney (Powers, Jan. 10).—It is decided that the two young men shall contest by writing poems to see who shall take the district attorney's daughter to the driving club's ball. The father is to make the decision. He is called away to his office, where an Italian enters with a note which announces that if the attorney does not sign a document releasing a certain party from prison within fifteen minutes a bomb of which the bearer is ignorant will go off in his bag. The poems being finished one young man takes them to the father, discovers the situation and flees. The other goes to find him, and, finding the attorney struggling with the man, throws the bag out of the window and overpowers the fellow. The other lover comes in with an officer, but there is now no doubt who will take the daughter to the ball. It is something of a dramatic situation—a little made perhaps and requiring severe stretch of the imagination, but then we must have our thrills. The Italian and the father are the best of the cast.

An Indian Trapper (Bison, Jan. 10).—Awanee scoffed the Indian brave and went off in her canoe to the forest. Here she was accidentally caught in a bear trap set by Brown Deer, a young Indian trapper. He found her and took her to his tepee and revived her. She came to with surprising quickness. It would have been the natural thing for him to have attempted to make her conscious at the river before the journey home. He then took her back to her people, and bought her for his bride. There is some good lake and river scenery shown, but there is an Indian maid in a canoe, who does not know how to steer with her paddle.

The Only Girl in the Camp (Thanhouser, Jan. 10).—Three strangers ride into the camp of the only girl, and distribute circulars, saying that in the town hall they purpose to present a secret method for locating gold. The girl, however, distrusts them, and after the men are all assembled in the hall she rides to town and looks in the window. The three strangers have held up the entire crowd, and are fleecing them. She rides back, and gets her father's bear traps. These she places in front of the town house door, and the men are caught in them while backing out. This novel procedure creates quite a laugh.

Everybody Saves Father (Thanhouser, Jan. 10).—A bright and amusing little comedy is herein enacted and presented. Father objected to Mary's numerous suitors, so they all occupied themselves in getting on his good side—all except one, who took Mary to the church and married her. That did not end matters for father. A villain for no reason pushed him overboard. The act did not belong to the tale, would make another story, if followed up, and does not belong to comedy. George saw his predicament and jumped in to

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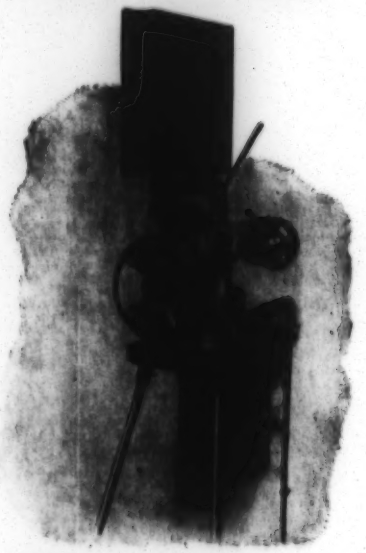

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save him. Jack came out in a boat and dragged him into it. Billy came out and ran into Jack, tipped over the boat and saved father all over again. When they appeared to claim the bride she showed her ring and Billy, who assumed to have rescued the real life saving, was exposed.

Billy's Widow (Champion, Jan. 11).—Here we have the extreme limit of inexcusably worthless and silly attempts to be funny by incompetent players. But the acting is no worse than the story. Both are about as bad as they could be. A bunch of make-believe cowboys living over in New Jersey somewhere, induced one of their number, a particularly impossible individual, to send for a widow who had advertised for a cowboy husband. Before she arrived the jokers stole a woman's outfit from a Hoboken back yard and dressed a cowboy to impersonate the widow. After some alleged comedy the real widow arrived and the laugh is supposed to be on the jokers. It is not, however; it was on the poor victims who have to sit through an exhibition of the film.

The Hour of Fate (Reliance, Jan. 11).—This is undisguised melodrama of the most violent type and the story based on a complication as old as fiction itself—a murder and escape of the murderer, arrival of an innocent person who drops incriminating evidence (in this case his hat), and the subsequent arrest of the innocent person for the crime. However, it is so well acted that we can forgive much—even to the long-drawn-out struggle between the innocent man's wife and the murderer, for which there was no reasonable excuse except to furnish suspense while the woman's child was running over miles and miles of road to summon help. Even this matter of suspense is a well worn trick of the picture profession. All the events of the story are of the made-to-order kind. The innocent man threatens the landlord because the latter has ordered eviction; the outlaw robs and murders the landlord; the tenant comes along and drops his hat, by which he is traced and arrested. He escapes and runs across the murderer, who adds to the evidence against the fugitive by pointing out to the pursuers the stolen pocketbook as having been dropped by the innocent man. Then the murderer visits the accused man's house for no apparent reason, unless it be to drop the stolen watch from his pocket so that the wife may discover the truth and the rough and tumble fight between the two takes place. However, as said before, the acting saves it, aided by an undoubted ingenuity displayed in piecing together the melodramatic incidents.

Joanna of Brignana (Itala, Jan. 12).—The titles and the action of the following scenes did not always seem to carry the same meaning. Just what was happening was not clear, nor was it apparent that Don Jose left his son behind in Joanna's care. There is, however, one good situation. Don Jose is obliged to leave his love on account of military service. Twenty years afterward the son accompanies the sweetheart's father against the Spaniards, who, headed by Don Jose, win the battle, and Don Jose is made viceroy. The Portuguese plot against the new viceroy and Don Jose's son is commissioned to kill him. The old sweetheart then discovers the identity of the viceroy and stays the son's hand. The father releases him from prison, but the abyss formed between them is too great for reconciliation.

The Borrowed Flat (Amer., Jan. 12).—Here are borrowed complications from several well-known farces. It is April 1 and Percy Pigeon receives a letter from his Aunt Matilda that she is coming to visit him. He makes several changes in the appearance of his flat, and his friend Bobby comes in and desires to borrow his flat for the meeting place with the girl he is to elope with. Percy redirects his letter to Molly to Bridget O'Rafferty, who arrives on the scene and does a few things to Bobby. Bobby attempts revenge on Percy by playing the part of his aunt. Percy discovers the deceit and when the real aunt enters, though she looks nothing like Bobby, Percy mistakes her for him and uses her very badly. She leaves and it is presumed she will strike him from her will. The production did not show much care in the way it was put on or put together.

Lucy's Lover (Amer., Jan. 12).—The father intercepts a note given the butler by Fitspoodle, who desires to meet his daughter that night in the garden and elope. The story consists of bribes on both parties to the butler, which result in some laughable business. The trick of tieing the hands behind and the substitution of another party's at the back is resorted to. The butler gets the key to the door of the daughter's room, where her father has locked her, and keeps the old man busy while the two young people go away to be married.

The Empty Shell (Imp., Jan. 12).—The suspense in this play is managed as in a short story, and it is doubtful if this treatment had the desired effect, for the spectator sees through the deceit and feels that he has been fooled. He rightfully demands a reason for every action that he may become an unconscious participant in the action, though it is true that all subjects need not be treated alike. The husband left his wife and baby and journeyed forth into the woods and shot a rabbit with his revolver. He is next seen at the saloon, where he gets into a quarrel over cards and is about to shoot, when the scene stops for a moment and the man at whom he aimed appears dead. The hunter is at once suspected, and on emptying his revolver the empty shell with which he shot the rabbit is discovered. He is convicted upon circumstantial evidence. The man who had shown enmity to him, and who had acted in such a remorseful manner in the court room was then lost in the snow. He wandered to the door of the convicted man's dwelling and was admitted by his wife, who, strange to say, knew nothing of all that had happened. Her care brought out the better nature of the man, and he signed a confession saying that he fired the fatal shot because the dead man had stolen his wife. The wife arrived just in time to save her husband from the hangman, which again shows with what quickness they administer justice in that part of the country. The scenes are well selected, with good effects in snow. The husband did well with a part not suited to him.

The Creek Claim (Bison, Jan. 13).—This story has been done so frequently that it hardly needs to be told. It was a pleasure, however, to see the Bison Indian maid express something. A prospector finds gold. A villain wounds him and jumps the claim and drives the prospector off. The claim jumper's lady friend then rushes off to the claims agent, as does the prospector's wife. The latter's team is overturned by the way and the villain's lady friend takes her to town with her. The wife, of course, gets the papers, rouses the men, and the villain is vanquished.

The Vote That Counted (Thanhouser, Jan. 13).—This is a good melodrama, that shows rough, but novel, conception, and some fine effects, but somehow when it turned detective, and Violet Gray appeared, it seemed to lack dignity. One felt the need of a man's strength to solve the problem, and although Violet did it very acceptably, it appeared the while she did it because it was a story. Boss Casey informed the Senator that if he did not vote for the gambling bill his career was ended. He refused a bribe, so crooked work was resorted to. The number of the Senator's berth on the train was ascertained. An accomplice took the upper one, drugged the Senator, and another crook let down a rope in front of the window. The accomplice put the Senator out of the window, tied him to the rope and at the next watering station the crook let him down and took him to a shanty. In the morning Violet Gray, detective, traced him thither, and by using a hand car he reached the Senate in time to cast the vote that counted.

The Girl and the Burglar (Solax, Jan. 13).—A necklace that a young lady is wearing drops from her neck, and she gives it to her fiancee to be repaired. He does so, and is sitting admiring it when he hears a noise in the next room. It proves to be a burglar, who suddenly takes him by surprise and knocks him into a dazed condition. The burglar takes advantage of the situation, and when the police arrive he succeeds in convincing them that the young man is the guilty one, with the result that he is imprisoned. Meanwhile the girl believes he has forgotten her, and while visiting friends she meets the burglar, who makes love to her and presents her with her own necklace. She notifies the police, and the burglar is brought to justice. Just how she knew her lover was the unknown man in prison is not clear; the burglar made no confession, but they went to his cell where the sight of the necklace cleared his mind.

Monte Cristo (Powers, Jan. 14).—This is a pretentious effort for the Powers' Company, but suffers somewhat from the fact that American players attempt to portray French characters—a thing that will be more noticeably inappropriate abroad than on this side. The story aided by cantions is told with clearness, although it is necessarily only fragmentary and barely reminiscent of the novel. It is acted, however, with dignity, if not distinction, and the settings are quite good.

On Kentucky Soil (Reliance, Jan. 14).—Well acted as is this story of the Civil War, it must be confessed that it would be more acceptable if it had been based on a plot that could lay some claim to originality. The vital situation has been presented so often recently that it is well known to picture spectators—nor does the strained twist that is given to the finish let it out. The parent of a recently killed soldier is giving shelter to the man who had committed the killing discovers the truth, while the fugitive is still concealed and at his mercy. To give a new ending we see the father in this story set fire to his own home, that both he and the concealed man may perish, notwithstanding the previous facts that the son had been banished by the father for taking up the Southern cause and that the soldier seeking shelter was a Union spy, who had secured valuable plans from the Southern camp, and had killed the son as a natural act of war. The Northern spy was badly overacted at times during his flight with the plans. At every pause in front of the camera he had the precious papers out, flourishing them in the air, as if they were indestructible. It was all so obviously for theatrical effect that it marred the otherwise good work of this capable player.

PICTURE COMPANIES IN THE WEST.

There are now six film producing companies operating in and around Los Angeles, Cal. These are the Biograph, Selig, Essanay, Kalem, Lubin, and Pathe. Others in the West are the Bison, working throughout Colorado; the Melies, at San Antonio, Tex., and the Revier, at Salt Lake City. The producers of the American films are also making a tour of the West, and it is reported that the Imp. manufacturers are about to transport a company to Mexico.

INDEPENDENTS WORRIED

RECENT COURT DECISION AGAINST GAUMONT CAMERA FAR REACHING.

Nearly All Independents Were Using the Gaumont and Relied on It as Being Non-Infringing — Some Companies Will Operate Outside the United States.

The recent decision of Judge Lacombe, of the United States Court, granting preliminary injunctions in the cases of the Patents Company against certain Independent companies, has stirred up more of a commotion than was anticipated in Independent ranks. Injunctions have been issued heretofore and been followed by no apparent effect, the Independents continuing to release pictures just the same and not taking any very apparent steps to conceal their operations. So it was supposed in these cases that nothing much would result. Such a conclusion, however, appears to be wrong; the Independent companies are really worried, and the reason is that the camera they relied upon as non-infringing has been declared by Judge Lacombe to be an infringement of the Edison. The camera in question is the Gaumont, with which it appears nearly every Independent company was equipped. So confident were they that the Gaumont would win out as non-infringing that many of the companies took no trouble to conceal their operation.

Now that the Gaumont is held to infringe, the Independents are obliged to rely on a new camera, the Wagner, which is not yet a proven success, the much-talked-of Bianchi camera having apparently been abandoned, or at least little is being said of it. Another alternation of the Independents is to conduct their operations outside of the United States. One company is already proposing to go to Bermuda and another is headed for Mexico. Others may locate in Canada. In the meantime Independent releases continue.

To a MIRROR representative who met him at his office a few days ago, David Horsley, the man behind the Nestor films and the first Independent producer in the field, related a few of his plans. He said in part:

"During the recent suits for infringement brought by the Motion Picture Patents Company against the Atlas Film Company and the Yankee Film Company and others for use of the Gaumont camera, I have been in Canada looking over the ground for placing studios. While at Hamilton I received a telegram telling me to return, as the suit had a clause in favor of the defendants, but the fact that the Wagner-Battleship, or Leon Wagner, camera is excepted from the injunction seems to afford but little relief to the situation, as the merits of the camera are yet unproved.

"The Independents all along the line have been having the idea the Gaumont and all beater movement cameras were non-infringing, but the present aspect of affairs seems to put the majority of Independent producers in a quandary. For myself, I have decided to take a company to Bermuda, where I may give the public stories and scenery of that part of the world. By the use of foreign films I expect to reduce the cost of production one-half and would be able to make two releases a week."

Mr. Horsley has in preparation a series of articles for a European publication in which he will endeavor to show that the formation of the trust was the best thing that could have happened to the moving picture industry of this country.

LICENSED FILM RELEASES.

Jan. 16, 1911.

	Feet.
(Bio.) His Trust. Drama	996
(Pathe) Marguerites Birthday. Com.	650
(Pathe) Saved by Her Prayers. Drama	331
(Selig) Buddy, the Little Guardian	1000
(Lubin) Will It Ever Come to This?.	715
(Lubin) Easy Coin	250

Jan. 17, 1911.

(Vita.) Three Men and a Maid	...
(Edison) With Interest to Date. Drama	1000
(S. & A.) His Master's Son. Drama	1000
(Gau.) Sealed Letter. Drama	837
(Gau.) Water Contest	168

Jan. 18, 1911.

(Edison) Uncle's Birthday Gift. Com.	995
(Pathe) Trailed by an Indian. Drama	...
(Kalem) Her Chum's Brother. Drama	980
(Urban) By the King's Order. Drama	991

Jan. 19, 1911.

(Bio.) His Trust Fulfilled. Drama	999
(Selig) An Englishman's Honor	1000
(Lubin) Brother's Redemption. Drama.	1000
(Melies) Changing Cooks. Com	980

Jan. 20, 1911.

(Pathe) Tables Are Turned. Com	495
(Pathe) Sea Birds. Scenic	462
(Vita.) Girl in the Film	...
(Edison) Mike the Miser. Drama	990
(Kalem) Robbie and the Redskins. Drama	850

Jan. 21, 1911.

(Vita.) Cast Up by the Deep	...
(Pathe) The Marked Dollar. Drama	996
(S. & A.) The Border Ranger	985
(Gau.) (Not reported)	...

Jan. 23, 1911.

(Bio.) Fate's Turning. Drama	998
(Pathe) How Max Went Around the World	633
(Pathe) Gasoline for a Tonic	361
(Selig) A Robust Patient	...
(Lubin) Father Makes Himself Useful. Com.	1000

Jan. 24, 1911.

(Vita.) Firemen's Parade	...
(Vita.) It Did Look Suspicious	...
(Edison) An Eventful Evening. Drama.	1000
(S. & A.) A Sin Unpardonable. Drama.	988
(Gau.) (Not reported)	...

Jan. 25, 1911.

(Edison) Lover and the Count. Com.	995
(Pathe) Saved by Telegraphy	702
(Pathe) Willie's New Sleeves	282
(Kalem) Secret of the Still. Drama.	950
(Urban) (Not reported)	...

Jan. 26, 1911.

(Bio.) Poor Sick Man. Com	991
(Selig) The Spy. Drama	1000
(Lubin) Father Love. Drama	1000
(Melies) How Mary Met the Cowpunchers. Drama	980

Jan. 27, 1911.

(Pathe) Il Trovatore	964
(Vita.) Girl of the Mountains	...
(Edison) Black Bordered Letter. Drama.	1000
(Kalem) Puritans and Indians. Drama	970

Jan. 28, 1911.

(Vita.) Davy Jones in the South Seas	...
(Pathe) Father Against His Wishes	704
(Pathe) Betty Rolls Along	289
(S. & A.) (Not reported)	...
(Gau.) (Not reported)	...

INDEPENDENT FILM RELEASES.

Jan. 16, 1911.

	Feet.
(Yankee) The Folks Back Home	...
(Amer.) Dental Disaster. Com	450
(Amer.) Battered Bridegrooms. Com.	525
(Imp.) Melody	...
(Eclair) My Wife's Hat	482
(Eclair) Jealousy of Sosthenes Ramulot	478

Jan. 17, 1911.

(Bison) Texas Ted's Defense	...
(Powers) Lovers' Trials	...
(Thanhouser) Bertie's Brainstorm	...

Jan. 18, 1911.

(Ambrosio) Blue Domino Disguise	...
(Atlas) A City Wolf	...
(Champion) The Will of a Western Maid	...
(Nestor) Their New Minister	...

Jan. 19, 1911.

(Amer.) The Bonanza King	...
(Itala) A Sad Fascination	...
(Imp.) His First Patient	...

Jan. 20, 1911.

(Bison) Redskin's Secret	...
(Lux) His Faithful Furniture. Com.	360
(Thanhouser) Old Curiosity Shop	...
(Solax) Reporter's Romance	...
(Yankee) Returned to the Fold	...

Jan. 21, 1911.

(Capitol) (Not reported)	...
(Gt. Northern) The Trunk Mystery	...
(Itala) (Not reported)	...
(Powers) A Noble Heart	...
(Reliance) The Vows	...

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released January 16, 1911

HIS TRUST

The Faithful Devotion and Self-Sacrifice of an Old Negro Servant

"His Trust", is the first part of a life story, the second part being "His Trust Fulfilled," and while the second part is the sequel to the first, each part is a complete story in itself. The master, leaving home at the opening of the war to join the Confederate Army, tells his body-servant to take good care of his wife and child. The master is killed in battle; the home is sacked and burned, leaving the woman and child homeless, and the old negro, faithful to his trust, gives up his little cabin for their comfort. The only thing saved from the wreckage was the master's sword.

Approximate Length, 996 Feet.

Released January 19, 1911

His Trust Fulfilled

The Sequal to "His Trust"

The opening scene of this section takes place four years after, at the close of the war. Though emancipated, the old darkey remains true to his trust, denying himself even the necessities of life to provide for the child after the mother's death, which occurs at the opening. He pretends that the money paid for her support comes from her estate. After a struggle of years he sees her happily married. After this occasion, he goes back to his cabin, fondles his old master's saber, happy in the realization that he has fulfilled his trust.

Approximate Length, 999 Feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

★MELIES RELEASES★

JANUARY 19, 1911

CHANGING COOKS

This is a comedy that's something like a comedy. It will rope in the crowds and serve them to a full square meal of fun, highly flavored and well seasoned. Length about 980 feet.

JANUARY 26, 1911

HOW MARY MET THE COWPUNCHERS

A Western drama. A desperate fight with a band of Indians, who are defeated and captured by the cowpunchers, who rescue Mary and win her everlasting gratitude and respect. Length, about 980 feet.

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN B. ROCK, 169 Randolph Street, Chicago, Ill.

MORTIMER FILM CLEANING COMPANY.

The Mortimer Film Cleaning Company has moved its factory to Freeport, Maine, with offices in the Fidelity Building, Portland, Maine. The new device for cleaning moving picture films is attracting considerable attention in exchanges and the motion picture houses. Frederick E. Mortimer, the inventor, has served thirty-four years in the theatrical profession. Of late he has been conducting picture theatres, and while in that line he conceived the idea of the Mortimer film cleaner. His booklet contains a cut of his first attempt at making a film cleaner, also his last one, which has caused so much talk among the motion picture managers.

MERIT LIST BIG JUMP

LARGE INCREASE IN FILMS WITH REQUIRED TWENTY-FIVE VOTES.

Near Approach of Date for Closing Contest Causes Rush of Lists from All Parts of the Country—How to Help the Recording Clerk.

The Merit List this week shows a remarkable increase due to the largely augmented receipt of votes from all parts of the country, caused, no doubt, by the near approach of the closing date for the contest, Feb. 1. No votes received after that date will be counted.

Each list of films voted must be signed by the voter, with correct address, or they will not be counted. A number of votes were rejected during the past week for this reason. An amusing instance of another rejection of votes was due to the voter naming films that he could not have seen at the time of mailing his vote, because they had not yet been issued for exhibition.

Voters who send in long lists will aid the recording clerk by arranging the lists alphabetically.

Following is the Merit List, with number of votes for each subject, so far as recorded up to Saturday, Jan. 14:

All on Account of the Milk, 63; Auld Robin Gray, 30; Armorer's Daughter, 47; At the Eleventh Hour, 28; Angel of Dawson's Claim, 26; Broken Doll, 52; Big Scoop, 31; Cleopatra, 32; Cloister's Touch, 26; Call to Arms, 43; Castaways, 26; Corner in Wheat, 25; Convict 796, 26; District Attorney, 27; Drink, 25; Daisies, 28; Elektra, 33; Examination Day, 35; Faithful, 27; Face at the Window, 33; Flash of Light, 40; Fugitive, 28; Fishing Smack, 26; Francesca da Rimini, 32; Gray of Dawn, 26; Gold Is Not All, 27; Her Mother's Wedding Gown, 27; Honor of His Family, 27; House with Closed Shutters, 46; How the Squire Was Captured, 36; Interrupted Honeymoon, 33; In Old California, 27; Jean Goes Fishing, 30; Justinian and Theodora, 25; Jean, the Matchmaker, 25; Little School Teacher, 36; Last of the Saxons, 34; Love Among the Roses, 58; Love Ye One Another, 26; Legacy, 25; Lad from Old Ireland, 28; Love, Luck and Gasoline, 26; Maseppa, 29; More Than His Duty, 26; Mohawk's Way, 28; Mario's Swan Song, 55; Man Who Learned, 35; Nellie's Farm, 40; Newlyweds, 45; Over the Garden Wall, 47; Pippa Passes, 46; Rose o' Salem Town, 26; Rose Leaves, 46; Ramona, 58; Resurrection, 33; Red Cross Seal, 29; Rachel, 27; Stars and Stripes, 26; Sepoy's Wife, 26; Salutary Lesson, 25; Stage Cherub and Widow, 27; Simple Charity; 43; Song of the Wildwood Flute, 30; Twisted Trail, 32; Thomas à Becket, 27; The Three of Them, 50; Two Waifs and a Stray, 40; To Save Her Soul, 56; Thou Shalt Not, 28; Unchanging Sea, 61; Victim of Bridge, 29; Wilful Peggy, 96; With Bridges Burned, 36; Woman from Melon's, 27; What the Daisy Said, 37; Walter No. 5, 42.

PICTURES IN LIGHTED HOUSES.

Keith and Proctor Continue Installing the New Invention.

The chain of theatres owned by Keith and Proctor are to be equipped with the new invention whereby pictures may be thrown upon the screen in a lighted theatre. This method was some time ago demonstrated at Keith's Bijou at Chicago and other Western cities and was so successful, it is said, that it has been decided to install all theatres owned by these producers. The theatres at Philadelphia and Columbus are already equipped and work has commenced on the houses at Providence, R. I. The inventor, L. S. Rothapfel, is a proprietor of a house at Forest City, Pa., where he has been able to charge 25 cents admission owing to the method and excellence of the pictures.

The pictures are said to stand out clearly and sharply on the screen, and there is an utter absence of flicker which has always proven so injurious to the eyes. The system works as well with one picture as another, and regular reels may be used. Very old and worn films may be made to stand out in a remarkable manner.

The inventor states that the results depend chiefly upon the power of his lens, which has a jacket or circular case of his own production, and this together with an absolutely perfect light by a certain system of wiring gives the power to the lantern to penetrate through the light. The curtain is treated with a chemical preparation which brings out the shades and colors. Nothing need be added to the regular lantern; certain parts are improved.

SPECIAL PLANS OF THANHOUSER.

Jan. 17 the Thanhouser Company will release the first of a series of pictures to be known as the Bertie Series. The first picture is entitled Bertie's Brainstorm, and will be followed by Bertie's Bride, Bertie's Baby and others. Bertie is a foolish young fop who ends up by marrying the boarding mistress, becomes a loving and patient parent and a willing worker at jobs around the house, where there is a pathetic absence of square meals. Owing to the popular demand for their films presenting Dickens' works in picture, this company intends to make these releases a special feature.

SIGNIFICANT PRAISE FOR "MIRROR"

Essanay Company Advises Exhibitors to Consult "Mirror" Film Reviews.

The Essanay Film Manufacturing Company, of Chicago, one of the most prominent motion picture producing companies in America, has issued a neat folder quoting from the film reviews of THE MIRROR exclusively in reference to the productions of that company.

The title page of the folder bears this display caption: "What Did the Critic Say?" indicating that in the opinion of the Essanay Company there is only one real critic of motion pictures, and this opinion is further emphasized by a foot-note following the quotations from the reviews, reading as follows: "The foregoing paragraphs are extracts from the department of criticism of THE DRAMATIC MIRROR, universally acknowledged the least biased and most dependable advisory medium for the exhibitor who desires to book the best photoplays."

DINNER TO GASTON MELIES.

The members of the Melies Stock company located at San Antonio gave a Christmas dinner to Gaston Melies, the head of the company, at the Star Ranch, where so many of Melies' Western pictures are taken.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

The People's Theatre at Sunbury, Pa., under the management of J. N. Blanchard, still continues to draw the usual crowds. Manager Blanchard expects to introduce some high-class vaudeville acts with his motion pictures in the near future.

At McAlester, Okla., the Forum (J. A. Steinson): Licensed pictures drew good business Jan. 2-7. The Majestic (E. H. Hathaway) and Yale (E. Hathaway) both did their share of business with Independent films Jan. 2-7.

At Willimantic, Conn., Manager Gray showed Reliance, The Gray of the Dawn, receiving much favorable comment; the first he has had of that make. The Bijou and Scenic are doing an immense business by showing strong bills of Licensed films.

At Rhinelander, Wis., the Opera House and Bijou are entertaining capacity business nightly Jan. 7-12. These properties changed hands Jan. 9, Hanson and Taylor having sold out to Frank G. Knickeberg, of Appleton. The Majestic, a new house, with seating capacity of 250, recently opened under management of Herman Zauder. Independent films are used, and Allee Schliemann sang the illustrated songs with pleasing effect. Minnie Du Bey, of Oshkosh, has been engaged by management of the Bijou and Opera House, where her work has made her very popular.

At Urbana, O., Harry Willoughby has purchased the interests of Harry Gluck, and will remain the sole manager of the Wonderland Theatre.

Manager Schwarz, of the Crescent, at Kearney, Neb., is having an excellent run of business, and films shown have been of the very best. He is now adding a three-night stand of vaudeville about every other week, and on those nights S. R. O. sign is the rule. Manager Hoppen at the Gem continues a good run, and has lately secured the services of a pianist. The illustrated songs have been discontinued for the time being. Business continues good.

IRVING PLACE'S FESTIVAL WEEK.

Director Theodore Burgarth has prepared a gala week programme for the Irving Place Theatre in commemoration of the fortieth anniversary of the establishment of the German Empire. He has arranged with the German Warrior Bund of New York to furnish a nightly tableau representing Anton von Werner's famous painting, "The Kaiser's Proclamation in the Palace at Versailles." One hundred and fifty members of this association participate in the reproduction of this painting, which will precede the regular bill each night. Dr. Burgarth also makes his first appearance this season at his theatre, presenting a repertoire of some of his best characterizations. His opening bill was Anna Liese, in which he gave his well-known portrayal of Furst Dessau, and which play he repeats to-night. Maria Stuart was done Tuesday, while The Robbers will be given Thursday, William Tell on Friday and Saturday evenings, and Magda Saturday matinee.

NOTES OF VARIOUS ACTIVITIES.

The Thompson Music Company, Chicago, starts the new year with several new songs, which seem certain of wide popularity which will keep the house, which aroused the music world with "I Wish I Had a Girl" in the public eye for a long time to come. One of the most popular new songs is called "She's Everything and Then Some More." Rose De Mar, Saparo and Jones, Fay, the Two Coleys and Fay, Mortimer Sisters, Billy Beard, Harper Smith Trio, Billy Ossobie and others are singing it. Mabie Blondell is singing another unusually pleasing Thompson song, "When Love Steals In Your Heart." Bernie Adler, who wrote "That Lovin' Rag," has joined the Thompson Music Company's professional staff, and writes two songs, which will be out soon. R. D. Thompson, son of the president of the company, is in charge of the professional and advertising departments.

Thomas J. Quigley, who is the new manager of the Lasmmle music publishing house's Chicago office, has just opened a handsomely appointed suite of professional rooms in the Grand Opera House.

CORRESPONDENCE.

Received too late for classification.

MICHIGAN.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): The Third Degree 4; strong co.; excellent satisfaction; very large house. A Guest of Honor 6 failed to appear. Lyman Howe's Lifterama (return) 9; packed house to the doors; very excellent satisfaction. Miss Nobody from Starland 12.

ALPENA.—TEMPLE (W. B. Roberson): Paid in Full (H. M. Hornheimer) 9; play, co. and house exceptionally good.——MALTZ OPERA HOUSE (Al. McGregor): Them Henderson Kids 5; poor co.; good house.

KALAMAZOO.—FULLER (W. J. Donnelly): Eugenie Blair in The Light Eternal 9-11; fine production; large audiences. Schumann-Heink 18.——ACADEMY (B. A. Bush): Margaret Illington in The Encounter 18.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE (Howard H. Betts): The Gay Widow Dec. 30, advertising twenty-six people and carrying eight, drew over a $500 house. Two-thirds of the audience left at close of the first act. The United Shows co.'s (Inc.) Paid in Full 2; excellent performance to big business; this is as good a company as has ever played this house, and every member of the cast clearly demonstrated more than ordinary ability. Raymond Teal in Teeny Weeny and Morning, Noon and Night 3, 4; practically same old bills as presented past two seasons, with new faces, scenery and names; business good; performances fair. Richards and Pringle's Minstrels 23. The Climax Mar. 7.

NEW YORK.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): The Thief 6 pleased small audience. Wright Lorimer in The Shepherd King 12-14. The Myrkle-Harder co. 16-21.——ORPHEUM (L. M. Sneden): Vaudeville to excellent business. Jeanette Gerard, vocalist, 11, as extra attraction, excellent.

KINGSTON.—OPERA HOUSE (C. V. Du Boise): Charles K. Chapian Stock co. 9-16 in Powers That Be, Shore Acres, The Walls of Jericho, The Reformers, At Piney Ridge, House of a Thousand Jewels, The Arizona Limited. Hoyt's Musical Comedy 16-18. Lew Dockstader 19.

ITHACA.—LYCEUM (C. M. Southwell): Henry E. Dixie in Bought and Paid For 5. Cornell and Pennsylvania Glee Club Concert 7. E. H. Sothern and Julia Marlowe in Macbeth 12. Howe's pictures 14. Wright Lorimer in The Shepherd King 16.

PALMYRA.—OPERA HOUSE (H. L. Averill): Vaudeville and pictures, with Claire Bogardus, 7 to biggest business of the year, and gave great satisfaction. The Fatal Scar 10; good melodrama, to fair business. The Arrival of Kitty 30. The Thief Feb. 1.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor): Helen Grayce co. closed week 2-7 with Little Brother of the Rich, Squaw Man, and Three Weeks to good business. Moving pictures 9-11 to crowded houses; pleasing performance. Douglas Fairbanks in The Cub 21.

PENN YAN.—SAMPSON (C. H. Sisson): The Climax 11; one of the best attractions of the season; fair business; deserved better. The Thief 17. Arrival of Kitty 27. The Girl in the Taxi 30.

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NEWARK.—AUDITORIUM (M. Shea): The County Sheriff 5; fair audience. The Girl in the Taxi 6; large house; pleased. Henrietta Crosman in Anti-Matrimony 7; good business; very satisfactory. Aurora (local) 9, 10, under auspices of Elks, to large business. The Lottery Man 16. Seven Days 21.

DEFIANCE.—CITIZENS' OPERA HOUSE (R. W. Wortman): Girl and the Gilded Fools (musical) 11. Maude Powel canceled. Seven Days 19. Gramstark Feb. 1. Rosary 6. Passing of the Third Floor Back 15. Call of the Wild canceled.

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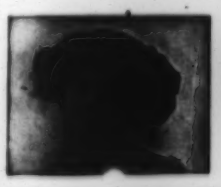

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